RICHARD PARKES BONINGTON

HIS LIFE AND WORK

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FRANCIS I AND MARGUERITE OF NAVARRE

Oil, Wallace Collection

RICHARD PARKES BONINGTON: HIS LIFE AND WORK. BY A. DUBUISSON

TRANSLATED WITH ANNOTATIONS BY C. E. HUGHES. ILLUSTRATED WITH REPRODUCTIONS OF HIS WORK

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PREFACE

THE work of which this volume is the result has occupied me for many years, and I offer it to the public without being sure even now that it is complete. Research has been made in many quarters in which accuracy is really rare, and in such investigations one can scarcely hope to reach the absolute. I can only claim, with all modesty, that I have done my best to bring together all documents which seemed to have a serious bearing on the subject, and that I have made an earnest effort to distinguish between the authentic work of Bonington and that which is unworthy of him. In regard to the illustrations, in nearly every instance I have assured myself of the authenticity of the original by personal examination. The few exceptions include works in America which the necessary journey has made it impossible for me to inspect. In such cases I have had to rely on the evidence of photographs. Nothing has, however, been included of which I entertained the least doubt.

My essay was intended originally for French readers. Parts of it, in fact, appeared first in print in the *Revue de l'Art Ancienne et Moderne*, and it was owing to this publication that I met Mr. Hughes. I take this opportunity of recording my indebtedness to him for his additions and for his sympathetic translation. My thanks are due also to Mr. John Lane, not only for admitting me to the distinguished company of authors associated with the Bodley Head, but also for the generosity, care and skill which he has devoted to the production of this book.

One word more. Art is ever changing. Tastes differ from one generation to another, but, no matter what dissimilarity may exist between the audacious experiments of the new comers and those of their forerunners, time soothes the artistic passions, and only those works survive which have been created in accordance with the inviolable

principles which artists, consciously or unconsciously, have accepted since art has existed in the world.

Bonington was one of those who accepted these principles unconsciously. He was born a great artist. His short life was passed in the joy of painting, with no other pre-occupation than that of reproducing the beauty which he saw around him or which his imagination conjured up. Of his work can be said as much—or as little—as can be said of the charm of youth or of spring.

A. Dubuisson.

Paris,
June, 1924.

NOTE

THIS book is a collaboration in the sense that it contains the work of more than one author, but it differs from ordinary collaborations in that the work of each author remains distinct. Though each is in agreement with the views expressed by the other, there are only a few passages in which these views have been arrived at as a result of consultation. In these circumstances, perhaps a brief explanation of the position may be offered without apology.

Several years ago I began to collect materials for a biography of Bonington, and it was not long before I found not only that M. Dubuisson had been engaged for some time in the same quest, but that he had been able to make notes from certain privately owned French documents to which, though they were essential to a complete treatise on the artist, I could hardly hope to obtain access. I therefore abandoned my project. I was recalled to it on receiving from Mr. John Lane the manuscript of M. Dubuisson's work with a request for an opinion on its suitability for publication. It then became clear that though M. Dubuisson had information which might not be available to an English writer working in direct competition with him, there were also fields of research in England which he had not fully investigated. The suggestion that we should join forces was welcomed. Thus the pleasing task fell to me of translating and augmenting with notes a monograph by one who, with ever-increasing enthusiasm, had spent many years of his life in tracking down Bonington's scattered paintings, water colours and pencil-drawings, and who, himself an artist of no mean distinction, had brought a trained eye to the differentiation of the true from the spurious. M. Dubuisson's essay formed a connected narrative, and though I hesitated to break its continuity, it seemed advisable to insert my additions in their chronological sequence rather

than to make a separate appendix. My notes, one of which—that relating to Bonington's parents—was first published by the Walpole Society, have therefore been placed at the ends of the chapters to which they belong, and they may still be regarded as a supplement to the book in its original form. To M. Dubuisson's own Appendix I have made a few additions, the chief of which are, perhaps, the revised catalogue of Bonington's lithographs and etchings, and the list of prints after Bonington.

If the result of this collaboration lacks some measure of homogeneity an excuse may be found in the fact that Bonington, though an Englishman who lived more than half his life in England, is regarded by many Frenchmen as a fellow-countryman. There is very little of his work which was not done in France, and yet it has many characteristics which are essentially English. It is not, then, altogether unfitting that his biography should partake of the nature of an *entente*, if not of a definite alliance, between a Frenchman and an Englishman.

C. E. H.

Orpington,
June, 1924.

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PART I

BIOGRAPHICAL

CHAPTER I

PARENTAGE AND CHILDHOOD

EVERYBODY, English or French, who is interested in art, whether as a painter or as an amateur, knows the name of Bonington. It is a sonorous name, a name easy to remember, and one frequently mentioned in connection with the romantic school. But few have a fair idea of the whole of Bonington's work, though remarkable specimens of it are to be seen in the galleries of the Louvre, the Wallace collection, the British Museum and the South Kensington Museum, specimens which should make it possible to form an estimate of his talents and of the extraordinary gifts that during his life earned him so much celebrity.

It is generally known of him that he died a young man of great promise, but definite facts relating to his life are scarce, and since the majority of his pictures both in France and in England are dispersed in private collections, it is no easy matter to become acquainted with them or to assure oneself of biographical particulars. Moreover, unluckily for his reputation, he has been the profitable prey of forgers and copyists who have imitated him so crudely and so shamelessly that the public, in the face of so many bad pictures signed with his name, have little by little avoided him from a fear of being always deceived. It is just and fitting that an artist of his worth, whose reputation is based on so many charming productions, should be restored to the place he is entitled to occupy in the history of art.

If one were to confine oneself solely to the authentic documents which relate to him, the story of Bonington's life could be told in a few pages. It contains no great events nor any sombre tragedy. It ran a placid course with none of the disturbing incidents which frequently wreck or ennoble impressionable natures like those of artists. By his

works he may be known, and better than any contemporary description of him they show us what manner of man he was. Each one of them holds something of him, and his personality rests in the results of six or seven years of endeavour—a short period, but long enough to assure for him a place in the ranks of the great artists of the nineteenth century.

In 1861, when the critic Thoré was writing a biography for Charles Blanc's *Histoire des Peintres*, he asked Delacroix, who had known Bonington, for some notes on his friend. Thirty-three years had already elapsed since the young artist's death, and Delacroix's recollections of him were inevitably not clear. His reply to Thoré is, however, the most interesting and the most complete document available for the purposes of the present volume.

Nothing of importance has come to light to modify this portrait of his friend traced by Delacroix with the spirit, the grace, the distinction and the originality which were natural to him. It is a living and speaking likeness drawn with the pleasure which he felt in evoking at a mature age the memory of the years of his youth when all was confidence and enthusiasm.

A few particulars have since been added to those of the two letters of Delacroix in Thoré's biography, and they enable one to begin with precision the account of Bonington's life which is a necessary prelude to an understanding and an estimate of work inseparable from the period and the environment of its origin.

Richard Parkes Bonington was born on the 25th of October, 1802, in the little village of Arnold, near Nottingham, where his mother kept a small school. For a long time the date of his birth was given as 1801, but recent researches in the parish registers of the High Pavement Chapel at Nottingham brought to light an entry under the year which I have mentioned. The credit of the correction is due to Mr. G. H. Wallis, who suggested the investigation, and to Mr. Richard Mellors, who published the information in the *Thoroton Society's Transactions*. Bonington's family belonged originally to Nottingham, where his grandfather occupied the post of governor of the county gaol. To this office, his son, the father of the artist, succeeded. For a short time he retained

it, but he was compelled to relinquish it owing to misconduct. Some biographical notices say that he gave way to drink; others, that he evinced too great an enthusiasm for revolutionary ideas which he not only expounded at public meetings but actually discussed with the prisoners under his charge. These accounts pretty generally agree in presenting him as a misguided and somewhat erratic man. He had, however, received some education, and had learned to draw and paint. His name is to be found in two catalogues of the Royal Academy, where he exhibited a landscape in 1797 and a portrait in 1808.

The father made some effort to use this half-talent of his to assist the family resources after his dismissal from Nottingham prison. From what is known of Mrs. Bonington she was a woman of delicate health, refined and sensitive, and endowed with most charming qualities. Her husband possibly made existence difficult for her, but throughout her troubled life she exercised a happy influence on her son Richard, who owed to her more than to anyone else his remarkable artistic instincts. There seems to be no record of any brothers or sisters, so we may assume that he was her only child.

Soon after her marriage Mrs. Bonington's school was removed to Nottingham, where the father continued to air his political and social opinions, and his biographers suggest that a time soon arrived when they so absorbed his attention that he totally neglected the obligations which he owed to his wife and son. A hint of this is given in an article in the *Library of the Fine Arts*. "When," says the writer of this memoir, "he ought to have been in attendance on his family and establishment, he was enacting the political mountebank in a waggon in some part or other of the town. It was during one of those performances in the Market Place at Nottingham, when a vast assemblage were listening to the 'orations' of Mr. Bonington, that young Bonington, then twelve years old, and his 'bosom friend' happened to pass, and young Hulse remarked to his companion, 'Look at your father.' 'Ah,' replied the other with tears in his eyes, 'this is all I get by it'—at the same time taking a solitary penny bun from his pocket to eat for his dinner." The date of the publication of this story, 1832—it was repeated in *La Revue Britannique* in August 1833—justifies one in allowing it some amount of

credence, for personal reminiscences of Bonington and his parents were still recent enough to be uncoloured by romance.

It is not easy, however, to get any precise and reliable information relative to these early years of the young artist. His biographer, Allan Cunningham, tells us that the father, making, when his son was still at a very tender age, the happy discovery of his remarkable facility with the pencil, himself determined that he should become an artist, and taught him the first principles of drawing and water colour ; and that, moreover, he put him in the way of obtaining an excellent education, since, as he remarked, the boy could write like a gentleman. Cunningham complaisantly enlarged on the precocity of young Richard, who at ten years of age had already composed little seascapes, without ever having seen the sea. Succeeding biographers have embroidered on this theme without troubling themselves to seek for proof of such astonishing premature development. Indeed all the various particulars of his childhood cited by Cunningham, whether authenticated or not, have been the more readily accepted by later writers that his short life provided little enough in the way of positive fact and even less in the way of material for interesting anecdotes.

One of the chief difficulties I have had to face in preparing this book has been the recognition of the true and the false. I think, however, that without hesitation we may relegate the story of the early marine studies to the category of those legends which so frequently attach themselves to the youthful days of great men. That Bonington was precocious is certain enough, but it is impossible to believe that he was quite so amazingly precocious as to evolve by a process of divination the appearance of things he had never seen. One must take the more prosaic view that he had in his possession drawings or engravings of seascapes which he imitated to the best of his ability.

Leaving to Cunningham and other biographers the responsibility for the marvels with which they decorate Bonington's childhood, we proceed, for lack of further information, to the period of his life when his father made up his mind to cross the Channel and seek his fortune in Calais. For some years he had watched the development of a new industry in Nottingham, that of the manufacture of tulle. This industry

had become very prosperous, and the idea occurred to him of introducing it into France in company with two partners, Webster and Clarke. The three therefore set out for Calais to start a factory for the fabric, which seemed to offer the prospect of a wide demand in the district. According to those who came in contact with Bonington's father in France at this period of his emigration, there was nothing of the artist about him. They say that he was by nature coarse and boorish ; that he drank, and was violent to his wife and son ; and that he presented the appearance rather of a rough workman than of a man of education and a lover of art.

NOTE TO CHAPTER I

BONINGTON'S PARENTS

Bonington's father, Richard Bonington, was the son of Richard Bonington and his first wife Mary Truman, who were married on May 22, 1766. Richard Bonington, the father of the artist, was born in April 1768, and was baptized at St. Mary's, Nottingham, on the 21st of that month. If, as is suggested later, he spent some part of his life at sea, we may take it that this was during his late boyhood or early manhood, for in 1789 he was appointed to succeed his father—the artist's grandfather—as Governor of the County Gaol at Nottingham. Richard Bonington, the grandfather, died on August 18, 1803, aged 73, as is shown by the headstone in St. Mary's churchyard. The post of governor of the gaol was, during a great part of the period of his tenure of it, one curiously out of accord with modern ideas. He received £20 a year, and was permitted to supplement this income by the sale of liquor to the prisoners in his charge. He seems to have fulfilled his duties to the general satisfaction, for in 1785 the salary was increased by £100 yearly in consideration of his long and faithful services, and an additional £20 was granted to him in lieu of the profit to be derived from the drink traffic.

For some time the grandfather had also been keeper of the Town Gaol at a salary of £8 a year, and this post he retained till he resigned it ten months before his death.

The County Gaol stood on the site now occupied by the County

Hall, where the assizes are held. Not much of the prison remains, but there are traces of the original cells. They are built in the arched vaults on which the structure was supported. Two complete cells survive with their old doors. They measure about eight feet by four or less, are without light, and are ventilated only by a pair of circular holes, three or four inches in diameter, in the thickness of the wall over the doorways. These doorways open from a passage with a strongly barred window overlooking the roofs of the part of the old town known as Narrow Marsh.

Whether Richard Bonington, junior, was granted favours similar to those enjoyed by his father when he succeeded him, there is no evidence to show. That he lived in the prison prior to his appointment is clear from a paragraph in the local paper dated November 1, 1788: "On Monday morning between 2 and 3 o'clock Mr. Richard Bonington, junior, was awoke by a noise in his room. Alarming his father they found it was caused by two prisoners who made their escape." How they managed it passes the comprehension of anyone who has seen the two cells which I have described, unless the warders, relying too much on the mason's work, were lax in their guard. Possibly discipline was none too strict even in old Richard's time, and when young Richard succeeded it was evidently less so, for he is said on one occasion to have narrowly escaped dismissal owing to his having to be escorted home in a rather muddled condition by the "guardians of the night." This lapse was overlooked, and it was not until he began to discuss politics with the prisoners and to read to them the writings of Tom Paine, that he was subjected to pressure which resulted in what is politely called his resignation.

He probably held the post for some six or seven years. On vacating it he seems to have been at no loss for an occupation. He immediately turned his hand to the practice of art, for we find the following advertisement in the *Nottingham Journal* for April 29, 1797:

"R. Bonington, Drawing master (at Mr. Needham's, the Portrait Painter) in Hounds Gate, Nottingham, respectfully informs the ladies and gentlemen of Nottingham and its vicinity that he has opened a Public Drawing School at his lodgings. Private attendance upon any Lady or Gentleman if required. R. Bonington will occasionally employ his leisure in drawings for sale, which he hopes will not be found undeserving of Public Attention."

An announcement of the reopening of the school in January 1798

shows that the enterprise met with some success. In July of the same year there is another announcement of reopening, but Bonington calls himself "Drawing Master at Captain Grundy's, Goose Gate." A year later, 1799, his advertisement describes him as "at Mr. Hutton's, Butt Dyke," an address which is confirmed by the *Nottingham Directory* of that year. In August 1799 we get a hint of the definitely commercial aspect of his art in an announcement of the completion of "a pair of drawings from scenery in the vicinity of Sheffield, exhibiting different views of the town, from which he purposes to publish two prints in aquatinta." These are to be 10*s.* 6*d.* each plain, and 21*s.* each in colours. Subscriptions are invited at the shop of a Sheffield carver and gilder who has the drawings on exhibition, and by the artist himself "At Mr. Rother's, Confectioner, Bridlesmithgate, Nottingham," where, presumably, he was now living. In January 1800 there is a further change of lodgings. "R. Bonington, Junr., Drawing Master," is now at Mr. Tomlinson's in Weekday Cross and his school "recommences on Tuesday 28th instant." He is still, as hitherto, open for "private attendance on ladies and gentlemen in Nottingham and vicinity."

He seems to have remained with Mr. Tomlinson for over a year, until his marriage, in July 1801, with Eleanor Parkes at St. Paul's, Covent Garden, London. Miss Parkes came from Birmingham, and she doubtless met her husband during visits to Nottingham. Why the wedding took place in London is not quite clear, but we may gather from the following notice in the Nottingham newspaper for November 7, 1801, that she was living there at some period before her marriage :

"Mrs. Bonington takes the earliest opportunity of informing her friends, the inhabitants of Nottingham and its vicinity, that finding it impossible to obtain an eligible house in Nottingham, she has fixed on a very commodious one at Arnold (the late residence of Mr. Robert Davison), which she purposes completing in a style proper for the reception of a limited number of young ladies, whom she intends educating on a liberal and useful plan.

"The long practice Mrs. Bonington has had in instructing the youthful mind in schools and families of the first respectability near London, will, she hopes, enable her to lay before those parents and guardians who may honour her with their children, such a practical system of education, as shall insure a continuance of their support.

"Mrs. B. thinks it but just to inform the public in general that the house is quite entire, with a garden and good playground walled in ;

situated in a dry and airy spot but a short distance from the Mansfield Road.

"Cards of the terms of the school will be distributed as soon as possible.

"Mr. Bonington presents his respectful acknowledgements to his friends and the public in general, informing them that he shall attend the Academy in Nottingham, the several schools in the county and give private lesson to families us usual."

The "very commodious" house at Arnold has been identified. It is a well-designed building of brick and stone, with a garden extending from the front, round one side to the back. It is an attractive-looking house, and at the time of the Boningtons' marriage must have borne an air of respectability. Arnold was then a residential suburb. It is now chiefly occupied by people of the working class, and few traces of its former dignity remain. It was at this house that Richard Parkes Bonington was born.

The school for the limited number of young ladies seems to have met with the modest success for which Mrs. Bonington hoped. The files of the *Nottingham Journal* provide us with a regular index of its progress and incidentally give the lie to the tradition which has been fostered by biographers of the young painter to the effect that owing to his father's ill name it was wrecked soon after its inauguration. I can trace no definite records to account for his evil reputation. Nottingham was frequently troubled with political agitations, and Richard Bonington, who, as we have seen, held strong opinions and occasionally aired them at awkward moments, doubtless bore his part in the ultra-radical cause. But he does not appear to have achieved any notoriety worthy of notice in the local Press, where one might certainly expect to find some hint of it, if it had existed. The local Press, it is true, was not in those days so local as such a sheet would be to-day. Local news was probably regarded as too trivial, or perhaps too trite, to receive much attention in columns which were eagerly scanned for intelligence of the French wars and the parliamentary debates. Still, local items were given a place, as we have seen in the case of the prisoners who escaped, and it is not unreasonable to suppose that if Richard Bonington were really the terrible reprobate he is represented to have been, something to that effect would have been printed about him. We find, on the contrary, among the newspaper advertisements and elsewhere, nothing but indications that he was a respectable citizen doing his best to earn enough to

pay his way, living fairly comfortably, and enjoying, with some joviality, the society of his friends, as artists will, whether they be great or mediocre.

The removal of the school from Arnold to Nottingham, said by biographers to have been due to Richard Bonington's excesses of one kind or another, is proved on the evidence of the following quaintly worded extract from the newspaper of November 27, 1802, to have been nothing more than the development of the scheme according to Mrs. Bonington's original design.

"Mrs. Bonington respectfully informs the inhabitants of Nottingham and its vicinity that having at length obtained a house in Nottingham very eligibly situated in St. James's Street, she purposes continuing her school, for the limited number of 12 young ladies, on the same plan as formerly announced ; but in consequence of being on the spot for a regular and more advantageous supply from the markets of the essentials of life than was the case during her residence in the country, Mrs. B. will be able to make such an alteration in her terms, as, she doubts not, will meet with the approbation of those parents and friends who may honour her with the care of their children.

"Mrs. Bonington is happy in having so favourable an opportunity as the present, of informing her friends and the public that after the Christmas vacation she intends opening a Day School for young ladies on the following terms :

"English education, and plain sewing	£1.	1.	0	per qr.
Entrance		10.	6	„ „
Ornamental needlework . .		10.	6	„ „
Geography	1.	1.	0	per ann.

"Writing, drawing, music, dancing, &c., on the terms of the respective masters.

"Day boarders will also be accommodated."

As before, her husband adds a note : "R. Bonington, Portrait Painter and Drawing Master, takes this opportunity of informing the Public, that having returned to Nottingham, he purposes re-opening his Drawing School, for the reception of pupils at his house, St. James's Street. . . ."

Notices of reopening occur, with those of numerous other schools in the neighbourhood, fairly regularly twice a year, and we need not

follow them in detail. They contain moreover frequent signs that the school is not a failure. In January 1803 Mrs. Bonington announces her readiness to receive both boarders and day scholars. In January 1805 she specifically mentions "the late increase of her school."

In February of the same year R. Bonington announces for issue in March, at 15*s.* each, engravings from a portrait of the Rev. George Walker of Manchester, who was minister of the High Pavement Chapel in Nottingham from 1774 to 1798. These duly appeared.

In March 1806 we find the artist launching out. He announces that "having opened connexions with Messrs. Boydell and Co. and other eminent Houses in London, he has taken an eligible situation at the end of Shoe Booths, near the Market Place, Nottingham, where he will keep a complete assortment of the most valuable prints and drawings, with every other requisite for the gratification and instruction of all who admire the various imitations of nature and art. To the ladies in particular he can recommend a very choice display of fancy articles at the opening of his Repository on Saturday the 29th inst."

The houses known as Shoe Booths still exist, though I understand they are doomed to demolition as part of a scheme of improvement. They stand immediately opposite the small butcher's shop in which Kirke White was born.

Some indication of the nature of the "fancy articles" which Mr. Bonington had on sale is to be found in a notice which appeared three months later. In this he "informs the public that he has just received an assortment of the most modern music from Clementi and Co., also a large stock of superfine writing papers, a choice collection of optical glasses, camera obscuras, &c., and a fresh supply of prints and drawings."

The venture was, however, shortlived. As early as February 1807 "R. Bonington respectfully informs the inhabitants of Nottingham, that he purposes selling off under prime cost his stock of prints, fancy goods, etc." "The Repository," he adds, "will positively be closed in a fortnight." Later in the same year Richard Bonington reverts to the topographical work which, as we have seen, he had attempted before his marriage. He announces the publication by subscription of two views of the town of Nottingham "showing its relative situation on the Trent." They are to be "engraved in aquatinta by the best artists, and coloured after the manner of the drawings." In the event of success these are to be followed by others "illustrative of the town and its approximate scenery from their most favourable points of view."

The prices—presumably of the pair, since "those persons who wish to subscribe to one print only may do so, if more agreeable"—are to be one guinea for coloured impressions, and 18*s.* for plain.

It is worth noting that about this period Thomas Barber was also publishing aquatint views of the town.

In June 1808 we read of the publication of Richard Bonington's South West View of Nottingham—a copy is in the Castle Museum—and of the forthcoming issue of two more views in the series.

Meanwhile Mrs. Bonington's school is still thriving. In January 1809 she "is happy to inform her friends and the Public, that she has in view a more eligible situation than her present residence, which will be completed for her reception on or before Lady Day." In April we get further particulars: "Mrs. Bonington embraces the earliest opportunity of announcing to her friends and the public that she has taken an excellent house in Park Row, which is completely fitted up for the reception of boarders and day pupils on a new and liberal plan. A situation more eligible could not have been chosen, as it combines every advantage of town and country. The premises are large and quite entire, with a convenient playground, a schoolroom 33 feet in length, and within a few paces of the Park."

Following his former practice Richard Bonington "also avails himself of the same medium to inform nobility and gentry, in the county, and the gentry and inhabitants of Nottingham, that he intends opening an Exhibition Room for portraits in oil, etc., at his house in Park Row."

The researches of Mr. G. H. Wallis, the director of the Nottingham Castle Museum, have settled beyond doubt the situation of this house. It is towards the top of the hill and forms one of a block which then faced open country.

The move was effected in due course, but the success of the venture in more suitable premises was not quite commensurate with Mrs. Bonington's hopes, and from this time I trace a gradual decline in the prosperity of her undertakings. It is, of course, possible that this was due to the irregularities which tradition has attributed to her husband, but I doubt it. His own advertisements indicate some measure of success in the sale of his prints, and he had moreover the respect of a considerable number of his fellow townsmen, as is shown by the fact that in 1815 he offered himself for election as a junior councilman of the corporation and retired from the contest only after an exciting

struggle which lasted eight days. Personally I am more inclined to attribute the check in the school's progress to the perceptible decline of Nottingham at this time as a social centre. Commercial prosperity was beginning to render the neighbourhood less attractive to the "nobility and gentry," and county families who had houses in the town which they occupied during certain months in the year were abandoning these residences in favour of their country seats. This might deprive Mr. Bonington of many of the drawing pupils whom he visited at their houses; certainly Mrs. Bonington would lose many of the little girls who came to her for instruction, which, if their houses lay farther afield, they would obtain from nursery governesses. The number of private schools in Nottingham, of which there were at least fifteen in 1802, had considerably diminished in 1812, and educational effort of this character was becoming centralized in more important establishments, presided over by people of abilities more definitely certified than either Mr. or Mrs. Bonington's.

To whatever cause we may attribute it, there was unquestionably a setback in the family fortunes. We trace it in the efforts which Mrs. Bonington made between 1810 and 1814 to render her curriculum more attractive. On one occasion she announces "a fashionable and expeditious style of writing taught in one quarter, if required": and on another she takes the opportunity to acquaint her friends that she purposes "teaching flower painting to young ladies." There is, too, a pathetically plaintive note in her expressions of thanks to her patrons and in her statements of what she is prepared to do for them.

Possibly I am reading here too much between the lines, but I cannot help feeling that her advertisements suggest the efforts of a hard-working woman trying to keep up appearances in the face of adversity.

Mr. Bonington, too, abandons the brief style in which he has hitherto appealed to the readers of the *Journal* and introduces details. In January 1814 he "informs his friends and the Public that he still continues to give instruction in the several branches of oil and crayon painting, water-coloured drawings, figures, &c. Perspective taught and illustrated by the most easy demonstrations as applicable to buildings and machinery. Terms for private and public attendance and for schools may be known at his house in Park Street, where specimens of his portrait and landscape painting, drawings of various descriptions, &c., are on exhibition from the hours of ten to twelve, and from three

to five." He adds a note of his ability to supply "drawing materials of the best quality" and impressions of his prints.

In 1810 there is another interesting development. Miss Phyllis Parkes, Mrs. Bonington's sister, opens a school for young ladies in Arnold, and for a brief period the announcements of the two principals appear in the *Journal* together. This venture may have been in the nature of an experiment with a view to testing the advisability of removing Mrs. Bonington's own establishment to the district in which she had started. Nothing came of it, however, and Miss Parkes's advertisements soon cease to appear.

Some time before 1814, as the above notice shows, the Boningtons left the "excellent house in Park Row" and moved into Park Street, and gradually the character of the educational establishment underwent a change. In January 1817 we read:

"Mr. and Mrs. Bonington respectfully inform their friends and the public that their Drawing School will reopen on Monday the 27th inst. They will also continue to attend schools and private families in Nottingham and its vicinity as usual." Mr. Bonington also gives notice of the publication of "his print of Belvoir Castle after the late fire," and the price of the print, we observe, is only *3s. 6d.* Mrs. Bonington, apparently, is no longer able to make ends meet with her little school. She is compelled to go out to give lessons.

There are further signs of straitened circumstances in the records of the High Pavement Chapel. Through the courtesy of Mr. J. C. Warren of Nottingham I am able to give the following particulars of Richard Bonington's subscriptions to that community. His yearly payments begin in 1802, with one and a half guineas. In 1805 this is raised to two guineas, which sum is regularly paid until 1809, when he begins to get into arrears. These are all made up by 1813, but after that date the payments are erratic. In May 1816 he pays three guineas, one of which is put against arrears but does not clear them off. His last payment, one guinea, is made at Martinmas 1816, and in 1817 his name drops out.

The subscription book shows that payments ranged from a few shillings to six or eight guineas, and Richard Bonington's two guineas may be taken as that of a fairly well-to-do member of the congregation. It is evident, then, that about the year 1816 money is becoming scarce, and a year later plans are being laid for the departure for France in search of a fresh field of enterprise. This took place towards the end

of 1817, or in the beginning of 1818, not in 1816, as has been stated in various memoirs. Interesting notes on Mr. and Mrs. Bonington at this time are to be found in Volume VI of S. W. Ryley's *Itinerant or Memoirs of an Actor*. Ryley, who was known professionally by the name of Romney, paid a visit to Nottingham in the early part of 1817.

"The following morning," he writes, "I waited on Mr. Richard Bonington, to whom I had a letter of introduction; and a neat, accomplished, prepossessing female received me with much politeness and good humour, in the character of Mrs. Bonington. The whole of the dwelling impressed me with respect for its owners, from the cleanliness and comfort visible in its arrangements. Mr. Bonington is an artist of celebrity and his lively better self indulged me in his absence with a view of his works, at the same time conversing in a style superior to females in general. . . .

"Mr. Bonington soon made his appearance, and being informed who I was, with a cheerful countenance, and a hearty shake by the hand, exclaimed, 'Mr. Romney, I rejoice to see you. You are welcome to my cabin. You are the man I have much wished to come alongside of, and now you've boarded me, you shall not set sail again till we have emptied the locker of a bottle at least.'

"'You are very polite, Mr. Bonington; but excuse me to-day.'

"'Excuse you! Shiver my timbers if I do, though.' He then inquired what time dinner would be ready, and proposed a walk to the Castle in the meantime.

"'You have been at sea, Mr. Bonington, I presume,' said I, as we stood admiring the prospect.

"'At sea, sir!' replied he; 'you may say that, my hearty. I have seen some service. But I soon got moored in the harbour of matrimony, and instead of brushing the ocean, I now brush canvas to a pretty good account.' . . .

"Highly pleased with my walk, and the warm-hearted welcome of the worthy artist, I returned to dinner, and spent the afternoon very pleasantly, aided by the conversation of a respectable dissenting minister, who resided in the family.

"I of course explained my views in coming to Nottingham, and received the voluntary assurance of every service and assistance; which was most religiously verified, even beyond expectation. . . .

"My friend, the artist, from whose nautical phrases, athletic

appearance, and fondness for his original profession, I designated the Admiral, took so warm a part in my concerns, and exerted himself so much for my interest, which he had great power to promote, from the number of respectable boarding-schools he attended, that I entertained an idea of taking the theatre for my next performance.

"'That's right, my hearty,' said he. 'Never fear; we'll weather the storm. Take the helm of the great ship for a cruise—spread your top sails—hang out your signals—clear the decks—I'll find a few hearty shipmates to man the yards; and if we don't bring you into port, well laden, say I'm no sailor—that's all.'"

Ryley says that "through the introduction of this kind-hearted man he was daily engaged in parties," of one of which he gives a long account detailing a conversation with a ghost seer.

"My performance," he continues, "being advertised in both the papers, for the following Monday, my friend the Admiral worked for me day and night, with more zeal than probably he would have exerted for himself. All the families to whom I had letters took boxes and were in other respects kindly, hospitable, and frequent in their invitations. . . .

"All the time my friend, the Admiral, could spare from teaching and portrait painting, in which he was fully and most respectably employed, was devoted to my service. The evening but one previous to my performance, 'Come, my hearty,' said he; 'now I'll introduce you to the snug little cabin of a light cruiser, down the channel here in narrow seas, Captain Perry, commander.'

"He then took me down a narrow lane and into the parlour of a tavern. The room was so small, that fifteen people could scarcely sit comfortably, yet double the number found room.

"'What cheer, my hearties,' cried the Admiral, 'can you give a berth to an old shipmate, who has stood some heavy gales in his time?'

"For me to sit seemed impracticable—yet such was the disposition to accommodate that we both found seats, and *Captain* Perry, as my friend called him, a little smiling good-natured man, set before us some famous Nottingham ale. The Admiral, in his usual way, introduced me to the company, and a set of more hearty, generous, jolly fellows I never met with. People in the middle walk of life, respectable tradesmen, possessing a neighbourly harmony and good fellowship towards each other, pleasing to behold. . . .

"The long-expected evening at length arrived, and the Admiral piped all hands. 'Every man to his post,' said he, 'Captain Perry, Parke, [doubtless the son, Parkes] and I, three stout lads, will watch the gangway, and if any lubber passes, without paying his reckoning, shiver my timbers, that's all.' Accordingly the Admiral, and his friends kept watch, as he called it, at the door, that the whole of the receipts might come into my possession. To make short of the matter, I was more numerously and respectably attended than my most sanguine hopes could have foreseen, and the receipts amounted to *sixty pounds ! ! !*

"'Did I not tell you, my hearty, when you were lowering your jib the other day,' said my friend, 'that we should bring you safe into port? I thought we might fire a decent gun, by way of rejoicing, but d—n me if I expected a *sixty pounder*.'"

The references to Richard Bonington close with a letter of gratitude written from Loughborough, whither the actor proceeded on leaving Nottingham.

We are compelled, of course, to take this glowing picture at something of a discount. Richard Bonington evidently did Ryley a good turn and the actor shows his gratitude in terms which can scarcely be accepted literally by biographers. There is a stagy artificiality about the naval metaphors, for instance, which makes it quite conceivable that there may be nothing more in the suggestion of a seafaring life than the memory of some jest which grew out of a chance word when the pair met. Again "he was fully and most respectably employed" and yet was able to devote part of a morning and a whole afternoon to entertaining an unexpected visitor. One thing, however, seems certain, and that is that Richard Bonington had at this period, at any rate, some connection among people who could afford to patronize the theatre. He appears as a man with many friends, a man who is all energy—as are many men of an artistic turn—when there is no question of profit to himself. He is evidently the good tavern companion which he has been called, and there is nothing to suggest one whom we should expect shortly to be forced to leave his native land under a cloud.

Moreover there is evidence that Ryley's description is based on fact in at least some of its particulars. The "Captain" was Joseph Perry, the landlord of a tavern in Peck Lane, where there was a kind of tradesmen's club which held periodical meetings. At these gatherings there were animated discussions on the news of the day. The newspaper

was read aloud by the best reader of the company—frequently Perry himself—who, as a reward, was supplied with refreshment at the expense of his companions. Descendants of Joseph Perry still live in Nottingham and the neighbourhood, and tradition states that his son John was a close friend of Richard Parkes Bonington, his junior by twelve years, and that he and his wife visited the young painter in Paris in 1825.

Richard Bonington was evidently a member of the Peck Lane community, and from Ryley's picture we get no hint of the depression which we might expect in one who is flying from ruin in one country to the vague uncertainties of a struggle for sustenance in another. His departure seems to be the act of an intelligent business man anticipating difficulties. Evidently he has made some satisfactory dispositions which endow the new venture with bright prospects. What arrangement exactly he made we find no record to show. All we know is that in partnership with two men, Clarke and Webster, he set up a factory in Calais. The Nottingham directories of the period give no clue to the identity of the Webster who accompanied Bonington, though a Hammond Webster, a lace manufacturer, was working in the town in 1818. James Clarke, also a lace manufacturer, who was in Broad Lane in 1815, does not appear in 1818 and thus may possibly be his other companion. At any rate, whoever his coadjutors were, we find him in August 1817 definitely clearing up his affairs prior to departure. The *Nottingham Review* gives a notice of the sale of his household effects. This, taken together with Ryley's jaunty description, gives a very intimate glimpse of the surroundings in which young Bonington spent his early years. I quote it in full.

"Mr. Bonington, having relinquished his profession of drawing master, solicits the attention of the nobility, gentry, and the public, to his collection of original paintings, and drawings, etc., which will be offered for sale on Monday, Tuesday and Wednesday, August 26th, 27th and 28th, 1817, in Mr. Stubb's great room, to where the property will be removed for the convenience of sale by Mr. E. B. Robinson.

"Together with the whole of the valuable, neat and very useful household furniture, comprising two sets of mahogany chairs, large mahogany bookcase with wings and secretary, dining, card, Pembroke, and other tables, four chests mahogany drawers, five superfine feather beds: five tent bedsteads and furniture, mattresses, fine blankets, carpets, large camera obscura, pair of modern globes, modern tea urns, butler's tray, and an extensive assortment of kitchen requisites, barrels, and

brewing utensils. Several valuable proof prints, framed and glazed, capital telescope, handsomely mounted [perhaps a relic of his seafaring days], an excellent counter with mahogany top, and sundry other articles as will be expressed in particulars to be had of Mr. Robinson three days before the sale.

"Also, immediately after the sale of the paintings, will be sold by auction, subject to conditions which will be produced, that truly eligible freehold dwelling house in the occupation of Mr. Lamb haberdasher, situate in Shoe Booths, comprising cellars, shop, three rooms above, and attic, being one of the best and most centrical situations in the town of Nottingham. Particularly desirable for any retail fancy trade."

The inclusion of the centrically situated house in Shoe Booths suggests that Richard Bonington owned the freehold, but of this I have no definite evidence.

The sale was postponed until September, and then duly took place, and we may assume that the Boningtons made their way to Calais towards the end of the year or at the beginning of 1818.

Richard Bonington's departure to a foreign country to engage in a trade for which apparently he had no special qualifications invites a word or two of comment. His action is not so remarkable as it appears at first sight. Emigration to the continent was attracting a good deal of notice at the time. The Peace of Paris, which brought to a conclusion the long war between England and France, had for its first effects the facilitation of travel. It was not immediately all plain sailing, for we find Sir David Wilkie describing in a letter dated 1816 how he suffered a temporary inconvenience after having been arrested in the act of completing a sketch of Hogarth's celebrated gate at Calais. But the passage of visitors soon became general, and it was not long before scaremongers in the Press were prophesying the desertion and ruin of England. A long article in the *Nottingham Journal* in June 1816 deplores "the rage for emigration which prevails in the upper and independent classes of society," and discusses the question from the standpoints of climate, economy, and the education of children. "In France," says the writer of this diatribe, "what is gained in convenience (*comfort* is exclusively English) is lost in climate." We read that "in May upwards of 2,000 passports for the continent were issued to noblemen, gentlemen and manufacturers and that owing to this exodus the distress among the operative manufacturers of Nottingham, Leicester and Derby by the stagnation of trade almost exceeds belief."

We can readily imagine the effect produced by such statements as

these on Richard Bonington and other readers of the Nottingham newspapers. We picture his visions of distressed manufacturers no longer able to afford to buy topographical prints, or to provide their children with the luxury of drawing lessons, and we can see him turning his eyes to France as to a land of promise.

The selection of Calais as his resting place was, as a matter of fact, something in the nature of a compromise between staying in England and complete alienation, for during many years there had been direct commercial relations between Calais and Nottingham. Early in the 18th century, from December 1704 to October 1711, Marshall Tallart, who was a captive in England, had a fine house in Nottingham, and since his time there had been a quite considerable number of French residents in the town. The two nationalities were connected by numerous marriages, and the directory to-day shows a fair sprinkling of French names. Incidentally, one may add, there is a steady sale of French newspapers.

Miss Susanna Corner, a lady who has devoted much diligence to the study of Nottingham traditions, and whose memory can carry her back to the time when Bonington's early death was still a topic of conversation among his sorrowing acquaintances, tells me she came in contact some years since with an old woman who about 1810 to 1815 earned her living by means of a curious commerce between the two towns. She was employed with about a dozen other girls to travel to and fro between Nottingham and Calais. The girls would return wearing very large Tuscany, or Leghorn, straw hats. There was a very good demand for these in England, and they fetched about £4 each. Sent over in the ordinary way they were subject to a very heavy—almost prohibitive—duty, but brought over in actual use as wearing apparel they escaped the tax. The price obtained for them enabled the astute merchant to pay the girls' fares and still make a good profit.

Such a trade as this, though it is evidence of direct communication between the two towns, is however only an incidental matter. The principal link was the lace trade, and in connection with this class of manufacture there was a constant interchange of ideas. Richard Bonington had, therefore, opportunities of learning what were the prospects of success in his new enterprise, and we may suppose that he purchased a share in an existing business or, with his two partners, started a new one in an industry which was sufficiently well established to present a reasonably safe investment to one who was himself prepared to take an active part in the work.

With this new move we may take it that he abandoned his practice as a painter, and we may estimate the extent of his artistic leanings by the fact of his being able to step so easily from one means of livelihood to another. Art had been in his hands a commercial weapon, and he could lay it aside as readily as the conscript can turn from the sword to the ploughshare.

As we have seen from his advertisements, he practised both as a portrait painter and as a topographical draughtsman. I have mentioned the portrait of the Rev. George Walker. His works also include portraits of Blackner, the historian of Nottingham, who kept the Radcliffe Arms Inn in the town; Thomas Hancock, the well-known water engineer of Nottingham; Crosby, at one time postmaster of Nottingham; Joseph Perry, the jovial innkeeper mentioned by the *Itinerant*; and S. W. Ryley himself, as appears from the frontispiece to the volume containing the account quoted above. In his later years he seems to have devoted a good deal of time to making copies of his son's works, and in the sale following Mrs. Bonington's death many of them are offered to the public as examples of "the great mechanical power of the copyist." Some of these are probably masquerading to-day as the work of his son. In the same sale appeared several of his original pictures, but they are too vaguely described to afford any information beyond that of their existence. His painting had very little merit—to judge from known examples—and it is perhaps something to his credit that he was able to see that it was not good enough to rely upon for a living.

One would have been glad to be able to add to this note some information as to Bonington's schooling, but unfortunately nothing is known on that subject. It is possible that the boy went to the High Pavement School where John Malbon was master at the time, but there is no record of his attendance. Mr. G. H. Wallis possesses an interesting relic of his early studies—a copy of *Corderii Colloquiorum Centuria Selecta*. This "Select Century of Corderius's Colloquies, with an English translation as literal as possible, designed for the use of beginners in the Latin tongue. By John Clarke, 1798"—to give it its full formidable title—is inscribed with Bonington's signature decorated with an abundance of not very masterly flourishes, which suggest that there is very little truth in the statement, made by some of his more enthusiastic biographers, to the effect that he was something of an artist at three years of age.

CHAPTER II

FRANCIA'S PUPIL

RICHARD PARKES BONINGTON, then, at the age of fifteen or sixteen, found himself suddenly transported into a country of whose language he was ignorant, with no one to guide his steps and no object towards which to direct them.

His education was at an end; and his father gave him scarcely a thought. There would have been nothing for him but a place in the factory, first as an apprentice and afterwards as a workman, had not chance found him the acquaintance of a painter of distinction whose name is to-day not very familiar. This was Louis Francia, who had himself just left England to establish himself in Calais.

This town, which for 211 years was a British possession, formed as it were a Continental extension of the United Kingdom and had long been regarded by the English in the light of a territory which, theirs by right of conquest, the chances of war would some day restore to them. It was moreover the port for all those who had business in the west or south of Europe. During the second half of the eighteenth century traffic between the English coast and the French had been very extensive. English artists made frequent journeys to the Continent and many of them took up their residence in Calais, the first French town they reached, attracted by a sky more clear and an atmosphere less foggy than their own, and by the facility with which they could return to England for the exhibition and sale of their pictures. This vogue, necessarily interrupted during the Revolutionary and Napoleonic wars, was revived at the peace following the return of the Bourbons, and for a number of years Calais was for English painters an art centre comparable in some measure with Barbizon for the French painters of the romantic period. One is familiar with Hogarth's picture of Calais Gate. He

was the first of the long succession of English artists who portrayed views taken at Calais or in its neighbourhood. Turner, who stayed there on many occasions, found there the subject of one of his most celebrated pictures, now in the National Gallery. One may say, in fact, that there is hardly a single English marine painter who, either in the eighteenth century or the first half of the nineteenth, did not depict Calais or its surroundings. The coast lines near Calais and Dover were the two chief centres of study with those who drew their inspiration from the sea.

Louis Francia, who was born at Calais in 1772, had early left his native town for England, where he made a name for himself as a water-colourist. He was a member and subsequently secretary of the Associated Artists in Water Colours, and until the year of his return to Calais practised in London as a teacher. He seems to have derived considerable benefit from the patronage of the Duchess of York. He left a number of excellent water colours and a few pictures in oil. He died in 1839 in Calais, where he had remained since his departure from England in 1816, and where he continued his practice as a drawing master.

Some details of the residence of Bonington and his parents at Calais have been given to me by Mr. Isaac, formerly resident there, whose father came into contact with Francia. The two families for a long time enjoyed friendly relations, which, in fact, lasted until the death of Francia's son, himself a painter, and the removal of the Isaac household to Paris. It was while Francia was painting in the open air that his attention was first drawn to Bonington. The boy watched his work with such lively interest, and displayed such evident leanings towards the same pursuit, that the painter took his young acquaintance with him and gave him lessons. The pupil understood and assimilated his instruction with a rare facility. Francia's principles were excellent and Bonington retained them throughout his whole life. So strongly marked is the influence that it would be possible in many cases to interchange the signatures on the water colours of the master and the pupil without detriment to either. It seems evident that it was in a large measure to Francia, and not, as Allan Cunningham says, to his father, that Bonington owed his talent as a water-colourist. His father, indeed, was so little in

favour of the boy becoming an artist, that when he discovered that his son was spending his days with a painter he told him with extreme annoyance that he must earn his living in the factory and not waste his time in the idle amusement of drawing. Happily this unfeeling paternal rebuke came too late. Young Bonington had eaten of the forbidden fruit. He dreamed only of pencils, brushes and colours, and he had no joy in any other prospect than that offered by the career of a painter. He returned to Francia, who continued to give him lessons and found each day fresh cause for wonder at his pupil's astonishing progress. The father apparently did not concern himself enough with his son to note whether he immediately obeyed his orders, but when he did learn what was happening he went furiously to Francia's house and amid a scene of the utmost violence forbade him to have anything further to do with the boy. Francia, himself a man of somewhat hasty temper, showed Bonington senior the door and took his son under his own charge. In order then to protect him from the further persecution which he anticipated he sent young Richard to one of his friends at Dunkirk. This was M. Morel, the mayor of the town, a rich ship-owner who was interested in art, and who, Francia knew, would take a favourable view of his young pupil's peculiar situation. M. Morel conceived that the best thing that could be done for the youth was to send him to Paris, where were congregated all the French artists of the time. This he did, and lest the young stranger, who still had a very imperfect knowledge of the language, should be faced with complete isolation on his arrival in the capital, he gave him a letter of introduction to a painter friend of his, Eugène Delacroix, who, as we have already noted, subsequently made a considerable mark in the history of art.

In his letter to Thoré, Delacroix wrote thus of his companion: "When I met him for the first time I was myself a young man, and I was making studies in the gallery of the Louvre. It was about 1816 or 1817. I saw a youth in a short jacket who was himself silently making studies in water colour." He does not, however, refer to M. Morel's letter of introduction, and we can only suppose that it had slipped his memory when he wrote to Thoré some forty years after the meeting. Delacroix was variable in his comments on his friend, and on the people

and events of his time. He was far from being a man of inflexible opinions. In a letter to Pierret dated August 30, 1822, he describes his own temperament as "variable as a barometer." This changeable humour made him take different views of Bonington at different periods —views at one time full of enthusiasm, at another tinged with severity. The letter to Thoré dated November 1861, scarcely two years before his death, seems, however, to give his true impression of his English friend and to contain his final judgment.

At the time of this meeting Delacroix was 19 or 20 years of age, and Bonington 17 or 18, and one can readily picture the youthful charm of the pair and the contrast between them: the one a young man, brown as an Arab, energetic, vivacious, demonstrative, and highly strung; the other a tall blonde boy, characteristically British in his phlegmatic calm; and each of them alike passionately devoted to art.

Bonington lost no time on his arrival in Paris. The Louvre and its treasures obtained an immediate hold on him. This great museum had just restored to Italy a large part of the magnificent booty which Napoleon had deposited there after the war of the French Revolution, but it was still rich, and it contained an incomparable assemblage of masterpieces. Facilities for study there were greater than anywhere else with the exception of Italy. In most other countries the important pictures were in private hands, and it was no easy matter for a young and unknown student to obtain access to the houses of collectors in order to copy the works of masters. In the Louvre, on the other hand, after its conversion into a public museum when by a decree of the Convention the royal collections of furniture were removed thither, artists were subjected to no restrictions.

As to Bonington's means of livelihood at this time we have no information. Almost immediately after his departure from Calais his father, who had already fallen out with his partners, decided to go to Paris and establish himself there in the hope of finding a market for the productions of the Calais factory. In Paris father and son seem to have been quickly reconciled, for we find them about 1819 living together in the Rue des Tournelles, where the father had a shop for the sale of tulle. There was no longer any question of opposition to young Richard's

THE PAGE. AFTER THE PICTURE
BY TERBOURG IN THE LOUVRE

Pencil. In the possession of M. Gosselin

desire to adopt painting as a profession, and for two consecutive years he was at liberty to frequent the Louvre and absorb himself in his work.

Some manuscript notes left by James Roberts, an artist who was a friend and contemporary of Bonington and a pupil of Baron Gros, throw some light on his life and methods of work at this period. Roberts, who was well known in France and was for a time drawing master to Louis Philippe's children, evidently had the intention of writing a complete memoir, and he began a kind of essay, of which, unhappily, no part was actually finished. These notes and recollections came into the possession of one of his sons who lived in Paris, and were left by him to the son of another friend of Bonington, the painter Gaudefroy, who has been good enough to allow me to make use of them. They are, as I have suggested, fragmentary and a trifle chaotic, but they contain information which I have incorporated at various points of this biography. One interesting item related to the Louvre and the convenience with which students could avail themselves of the educational value of its treasures. Roberts states definitely that at the time when Bonington visited it an artist could set up his easel and, with no preliminary formalities of any kind, copy whatever work happened to take his fancy.

Another of Roberts's notes indicates the trend of Bonington's inclinations. With a range of artists of all ages to choose from, his tastes led him to the Flemish and Dutch masters—models in small favour with the rising school which was still under the influence of David. Roberts recalls that Bonington's first attempt on arriving at the Gallery was a small copy in water colour of a little picture by Gerard Dou, representing a Dutch woman at her window holding a fowl which she had just killed. By way of explaining the selection of such a picture by a boy of Bonington's age, Roberts, who was himself not a little tinged with the David strain, hazards the suggestion that it was picked out for him by his father.

These were years of work at high pressure, and they passed bewilderingly quickly for the youth in the short jacket, happy as he was in his constant communion with all the great masters whom he loved and whose salient points he seized upon so promptly and so well.

There exist still a considerable number of copies by him in oil or water colour from the works of Rubens, Rembrandt, Van Dyck, Metsu and Van Ostade, copies treated with a vigour of touch, an understanding, a warmth, a brilliance of colouring scarcely conceivable in a young man in his teens. One sees peeping through the conscientious workmanship of these beautiful sketches a delicate and elegant and essentially English personality, which gives them a distinct character and makes them easily recognizable.

One of the grounds of the intimacy which established itself between Delacroix and Bonington was their mutual enthusiasm for water colour, the practice of which had been almost abandoned in France since the end of the eighteenth century, and which consequently appeared as something of a novelty. Delacroix had been initiated into its uses by his friend Soulier, who knew the Fieldings and had had lessons from them. Bonington's facility in the medium made him the admiration of Delacroix, and the example of the young Englishman led him to employ it in making the vivid, quick, brilliant sketches and notes of colour which he constantly accumulated.

NOTE TO CHAPTER II

THE FIELDINGS IN PARIS

The Fieldings who worked in Paris were Thales and Newton, brothers of Copley Fielding. Thales Fielding, who was born in 1793 and died in 1837, spent some years as professor of drawing at the Military Academy at Woolwich. He went to Paris about 1820, and there became very intimate with Eugène Delacroix, living in the same house with him in the Place de la Sorbonne. Newton Fielding, Thales's junior by six years, is known as a painter of animals and as a water-colourist, but his reputation rests mainly on his work as an engraver and lithographer. This was done chiefly in France, where his productions were in high repute and where he had a considerable commercial connection. The date of his arrival in Paris is uncertain, but he was undoubtedly well established in business there when Bonington began to make his name. He shared studios with William Callow in the Rue

ST. OMER: TRANSEPT OF THE ABBEY OF ST. BERTIN

Oil. Nottingham Castle Museum

St. Georges and elsewhere from 1829 to 1833, when he married and returned to England. Both Thales and Newton Fielding executed aquatint plates for the publication *Excursion sur les Côtes et dans les Ports de Normandie*, which appeared about the year 1824. Five of the plates in this work are after originals by Bonington. Two plates, one of which Thales Fielding engraved, are after Copley Fielding from sketches by Baugean ; another is after Francia from a sketch by Noël. In every case these originals are described as paintings, but probably they were all water colours, for one of the five by Bonington, which was lent by Mr. J. W. Marsden to the Manchester Whitworth Institute in 1912, is a drawing, practically in monochrome.

There can be little doubt that the residence of the Fieldings in Paris provided the link between England and France which is needed to account for the exhibition of Copley Fielding's water colours with works by Lawrence and Constable in the Salon of 1824. Copley Fielding was at this time Secretary of the Old Water Colour Society, and his work was beginning to be widely known, but several greater artists in water colour than he ever became were then working in England, and one suspects that though he well deserved the distinction which he earned in Paris when work in water colour was something of a rarity, the opportunity of earning it was due to his brothers' influence.

It is probable that Newton Fielding's establishment in Paris was a house of call for most of the English artists who travelled on the Continent in search of topographical views, and Bonington doubtless came in contact with many of them there. Possibly in this way he met Samuel Prout, for that he did meet him seems to be definitely attested by the accepted history attached to the fine painting of the Ruins of St. Bertin at St. Omer in the Nottingham Castle Museum. This picture, according to the catalogue, was first bought at the sale in 1829, after Bonington's death, by Dominic Colnaghi for William Twopenny, and Samuel Prout, who attended the sale and saw the lot sold, told Colnaghi he was with the artist when he painted it. This picture may be either lot 101 or 114 in the catalogue which appears at the end of this book. The fact that Colnaghi's name is not entered against lot 114 is of course no proof that he did not become its possessor on that occasion, for it is no uncommon thing for picture dealers to rearrange their purchases among themselves immediately after a sale. Prout made frequent trips abroad from 1819 onwards. He was moreover

a friend of Francia, for a portrait of him by that artist, painted on his first visit to the Continent, appeared in a sale of that portion of his work which remained in the possession of the Prout family in 1880.

There is an additional reason for presuming that Bonington met several of the eminent English water-colour painters of his time. In the 1838 sale of his works belonging to his father we find "some beautiful water-colour drawings by Distinguished Artists." The "distinguished artists" include Grenier, Charlet, Joly, Monnier, Isabey, Buchard, among the foreigners, and David Cox, Thomas Shotter Boys, James Holland, Parke, Stone, Stothard, Prout, Brockedon, Barret, John Varley, Linton, Phillips, Dibdin, Charles Bentley, and E. W. Cooke, among the Englishmen. Now, it is possible that these works were acquired by the elder Bonington, but such glimpses as we have of his character lead us to doubt the probability of it. It is possible, too, that by arrangement with some dealer they were put into the sale to add interest to it. But it is no less likely that this little collection formed part of the property which the father claimed from M. Carlier when the son died. If we may accept this theory we may be equally sure that the majority of the examples of contemporary work were gifts from the artists, probably in exchange for sketches by young Bonington. Some of them he may have met in London. John Varley, for instance, who never left England, and George Barret, Thomas Stothard, and Frank Stone, who were certainly not abroad in Bonington's time. David Cox did not go to Paris till 1829, but he was known there, for in 1824 Osterwald, a Parisian picture-dealer and publisher, gave him a commission for seven drawings. For this order Cox supplied typical English subjects, and he received a further commission to work up drawings from a series of French subjects which were sent to him in outline from Paris. In 1826 he visited Dunkirk and Calais, where he renewed an old acquaintanceship with Bonington's master, Francia. Whether he actually met Bonington is not known, but that he knew and admired his work is evident from Solly's statement that he copied two of his figure subjects. William Linton was a considerable traveller. Thomas Phillips, R.A., visited Italy in 1824 and doubtless stayed in Paris on his journey. Henry Parke was travelling on the Continent between 1820 and 1830 with a view to completing his architectural education begun under Sir John Soane. Brockedon, as we know from his own journals, was in Paris with Clarkson Stanfield in July 1824, and Bonington probably met them both. Stanfield owned a little water

colour by Bonington, "Charles V visiting Francis I," which was lithographed by J. D. Harding in the collection issued in 1829, and this probably belonged to him during the artist's life, for it was not among three lots which he purchased at the 1829 sale for an outlay of £10. Bentley, also, was almost certainly known to Bonington, for he was apprenticed to Theodore Fielding in London in 1825.

James Holland does not seem to have visited France before about 1830, by which time, as is shown by his paintings, he had certainly been influenced by Bonington's architectural views. He was a man who made friends quickly, and it is more than likely that he met his young contemporary during one of the visits to England. The two subjects by him in the 1838 sale, "View on the Medway," and "Woody Dell," suggest the work which he was doing about 1825, when, living at Blackheath, he began to teach himself landscape. Thomas Shotter Boys is said to have been a pupil of Bonington, whose junior he was by one year, and though William Callow, who knew him in Paris, states in his "Autobiography" that he never heard any definite assertion to that effect, there seems to be no reason to doubt it. Boys served as apprentice to the engraver George Cooke, and on going to Paris in 1825 he quickly obtained employment in connection with several of the illustrated publications of the period. While engaged in this work he doubtless met the Fieldings, and, according to Ottley, it brought him into contact with Bonington, who persuaded him to take up painting and gave him lessons. He is one of the many English artists whose work in water colour both in subject and in method shows a strong resemblance to that of Bonington.

CHAPTER III

UNDER BARON GROS

IT was in 1819 that Bonington, after much work in the galleries of the Louvre, joined the École des Beaux Arts. "About this time," says Roberts, "Bonington's father consulted me as to his son's course of procedure. I recommended to him the studio of Baron Gros. We went there, and the result of our visit was the immediate admission of young Bonington to the celebrated painter's classes." There the master, under the tyrannical influence of David, imparted a strictly classical training. Bonington, by nature original and independent, quickly grew tired of copying models in the academic poses affected by David and his pupils. Thoré, speaking of the drawings which Bonington produced under Gros's instruction, says, "We have seen at M. Carrier's one of these comical nude Romans, with a helmet, drawn with pen strokes which give the contours without any interior modelling and without the least shading. A strange exercise for a colourist who loved light!" Thoré, having seen one ridiculous drawing, leaps rather too readily to the conclusion that all studio drawings under the master's direction were in the same category. Facing this page is reproduced a study which entirely controverts Thoré's opinion of Gros's teaching. It is one of Bonington's academic drawings, and it gives one a fair idea of how far the study of the nude and its modelling was carried in the master's studio and to what extent his young pupil was able to benefit by it. This charming female figure represents Mlle. Rose, of whom we shall hear more later. Such specimens of the results of Baron Gros's teaching are sufficient to show that drawing then was very much the same as it is to-day, and that students occupied themselves with very much the same difficulties. I have in my possession another example, a group consisting of a warrior and his son, which recalls two

FIGURE STUDY

Black Chalk. In the possession of M. de Lajudie

of Rude's figures in the relief of the Arc de Triomphe in Paris. The two energetic and well-composed figures might have been attributed to Géricault or some other French master of the period. This drawing belonged to Roberts, who was himself a pupil of Gros, though he entered the studio two years later than Bonington. Roberts's son, through whom it came into my hands, affirms in regard to his father's reminiscences that Gros was perfectly well aware of young Bonington's abilities, and often lent him drawings and sketches.

The Roberts manuscript contains the following notes on Bonington's period of study in Gros's studio.

"He worked assiduously every morning. Rapidly passing the preliminary stages of instruction, which consist in copying the drawings of various masters which were hung on the walls, he went on with such success to draw from the model that he very soon ceased to be regarded as a beginner.

"His time was divided between making studies from the antique in the studio during the mornings and copying old masters in the Louvre during the afternoon. Baron Gros was quick to observe his pupil's astonishing facility, and Bonington realized the interest which his master took in him. Allan Cunningham says that for some unknown reason Baron Gros forbade him his studio. This is true, and in the circumstances it is not much to the credit of the master. I ought to say, though, that the Bonington who was a pupil in Gros's studio was a very different person from the Bonington who developed after he left it. At that time his genius had not revealed itself. There was nothing about him to attract more attention than any other young man of his age, excepting that, as his companions remarked from the first, he had a characteristically English head. He looked particularly young for his age, and this was due, doubtless, to his round plump cheeks, and to his small mouth with its full lips. An attentive observer, however, would have noticed that he showed great intelligence, and that in the midst of the noisy gaiety of his comrades his glance travelled from one to another, seeing everything. And it was not only through his eyes that one could read what was passing in him, for even when he took part in their pranks he maintained a calm self-possession.

"Although he made rapid progress Bonington grew tired at the end of a few months of the monotonous routine so necessary in acquiring the elementary principles of drawing. He wished to paint from the model. This desire was strongly opposed by his master, who, while taking the keenest interest in his prodigious facility, displayed it in a fashion which was particularly disagreeable to him. Every day he reproached him with his laziness and carelessness, and with allowing himself to be influenced by another student worse than himself. These rebukes, given by the master with a violent irritability which was characteristic of the man, were received by the pupil with impatient indignation.

"This episode in Gros's life has been charitably explained as indicating the beginning of that nervous condition which eventually led him to commit suicide, for Bonington, in spite of his master's accusations of idling and trifling, was already producing the most artistic work done in the studio. The imputation which Gros made as to his association with the laziest of his pupils rested on no better foundation, as is proved by the fact that this friendship led to no bad result. This companion was full of an exuberant gaiety, but there was no vice in him, and Bonington possessed these same qualities too, in addition to others which were the very antithesis of those of his friend 'V.' If Bonington, as his fellow-students said, was typically English in appearance, his friend 'V' was what an Englishman might call typically French. His face wore a stereotyped smile, not unlike Voltaire ; in Bonington one could trace a strong will tempered with a dry sense of humour.

"The walks which the two friends took together were not unproductive from the artistic standpoint, for Bonington always had his sketch book with him, and it was at this period that he began to make drawings, the subjects of which were generally taken from Sir Walter Scott's novels, many of which he had read. He had none of the classic authors ; indeed, he displayed at times a profound aversion for that kind of literature, partly, probably, because it reminded him of what he had learned in Gros's studio, and partly as a protest against the exaggerations perpetrated by the followers of David in their groping after the pure line of the antique.

"I cannot refrain from relating here an anecdote which shows how

LANDSCAPE, SIGNED AND DATED 1821

Oil. On loan to the Brooklyn Museum

little sympathy our young artist had with the school of David. We were walking together in the galleries of the Louvre accompanied by one of David's friends and contemporaries. On arriving in front of the picture of the Rape of the Sabines he said to us: 'Look at that man holding a spear in the foreground. I happened to see David in the studio one day when he had just finished it. In reply to my eulogies he said to me, "My dear sir, would you believe that not one of our professional models was able to sit to me for that figure? I was compelled to beg Vestris (the celebrated dancer) to come and pose for it."' These words brought to Bonington's face, which, I may say in parenthesis, was not very expressive, a pained look which passed away in a smile of pity and a shrug of the shoulders."

One may attach to these recollections of Roberts the following anecdote told by the painter Gigoux in his *Causeries sur les Artistes de Mon Temps*, in which he described the studio companions of Bonington, of whom he was himself a contemporary. The story is no more in contradiction to Roberts's reminiscence than is that given by Paul Huet. It merely proves that Gros had appreciated at its true worth the rare and precocious talent of his pupil, and that if he was more severe to him than to others it was probably because he had the highest hopes for his future. When we love most we chasten most.

"At this period," says Gigoux, "M. Gros, having finished some big pictures, used to divert his mind with frequent rambles in the streets. One day, on entering the studio occupied by his pupils, who, by the way, were all very fond of him, he said to them, 'Gentlemen, you don't give enough attention to colour. In colour, let me tell you, is poetry, charm, life; and there is no work of art without life. In my walks I see in the shop windows certain water colours and pictures streaming with light. Go and see them and study them—I don't know the exact name. In any case, gentlemen, the man who did them is a master.' During this speech honest Bonington hung his head and stood blushing in the midst of his companions without saying a word." It is not certain that Gros made use of exactly the expressions which Gigoux puts into his mouth, but the basis of the anecdote—which does credit to the master no less than to the pupil—is perfectly true. Français adds that

while Gros was speaking all eyes in the studio turned towards Bonington, who was hiding behind his easel. As soon as the master ceased speaking voices rose on all sides.

"There he is, M. Gros."

"Who?" asked Gros.

"Bonington." Till then Gros had been ignorant of his pupil's name. Or, as is more probable, a sly humour had tempted him to feign ignorance of it.

The picture shop where these water colours of Bonington's were seen was kept by Mme. Hulin—"the beautiful Mme. Hulin," as they called her at the time—who was by way of being a friend of the young Englishman. Her shop was in the Rue de la Paix, and it shared with that kept by the dealer Schroth the distinction of being the best known place in Paris for the sale of pictures, engravings, and artistic objects generally.

In certain notes which M. Réné Paul Huet has sent me on the subject of his father's friendship with Bonington I find a variant of the Gros anecdote which, since it is simpler and less elaborately told, may be nearer to the actual facts. "Paul Huet," says my correspondent, "used to tell the story as much to the honour of the professor as to that of the pupil. One day Gros in the course of correcting his pupil's work came to Bonington. After having told him with some severity that his study was not good, and made several remarks on it, he finished by asking him what his name was.

"'Bonington.'

"'Is it you who do those charming little things that I see in the shops?'

"'Yes, Monsieur,' said Bonington with a smile.

"'Oh. Then why do you come here? You have nothing to learn, and you are wasting your time.'"

Work was congenial to the young Englishman, and he applied himself unceasingly. The hours slipped by, whether he was in the school or at the Louvre, and he found time in addition to make studies from nature and, when he was indoors, small compositions in the romantic vein. According to Thoré, Bonington even at times sketched mythological

compositions with nude figures, and scenes from ancient history. But most frequently he confined himself to the familiar subjects—interiors, landscapes, and coast scenes—which he liked best. M. Carlier, he adds, had a whole series of quick sketches and delicate water colours dating from this period. It was during the evenings in the sitting-room in the Rue des Tournelles, while the family talked and drank tea after the English fashion, that he used to scribble these unpretentious efforts of imagination on any piece of paper that was handy.

Success came to him immediately. His water colours sold as soon as they were exhibited. It is true they did not fetch a big figure and there was as yet no fortune in them, but they were a source of profit which assured him more comfort than he had hitherto known, and his parents in consequence began to enjoy less straitened circumstances.

Roberts gives corroborative evidence of the ease with which he disposed of these "vignettes." At first the price was as low as fifteen francs, but the small sum was a considerable matter to a boy—for he was still little more than a boy—who up till then had invariably been short of pocket money. And when he was asked for as many as two drawings in a week, the proceeds were more than he needed to pay his own expenses and those of his friend 'V' in their bohemian expeditions to the outskirts of Paris. They drank little, but they got good meals in the taverns of the suburbs and supplemented them with sweetmeats and dainties. The prices of the drawings soon rose in a manner which surprised the young artist, but he made no change in his mode of living. The excursions did not lead him to bad habits, for the good reason that he was possessed of a native honesty which was proof against any possible ill effects of his established comradeship with 'V.' When he broke with this friend Bonington passed from childhood to adolescence, and he straightway began to display a surprising variety in the manifestation of his genius, though his water colours were still rather reminiscences of what he had seen in the works of the Old Masters than observations taken from Nature. Such as they were, however, they found ready buyers among amateurs, and the purse which had been so empty was replenished by the taste, widely prevalent at that period, for making collections in albums.

"To think," wrote Jean Gigoux, "that the unrivalled Bonington could get no more than 100 or 150 francs for his best water colours and most beautiful pictures! I do not believe that he received above 300 francs on more than one or two occasions. Bonington understood light and colour better than any man in France or England. He died at twenty-six. With his incomparable gifts, what masterpieces he would have left had he lived a little longer!"

As a water-colourist and as a painter of landscapes Bonington undoubtedly learned nothing from Gros, but he completed his artistic education by his practice in drawing the nude and by his study of the human form. This was of the greatest use to him later when he introduced into his landscapes or his compositions the groups of figures so admirably proportioned, so well arranged and so lifelike.

In short, to render full justice to the part played by Gros's studio and its environment in forming the genius of the young English master, we must recognise in him a sense of harmony and of values and effect in painting which is certainly evidence of kinship with the French school, though it is quite conceivable that his natural gift for colour might still have been developed without the influence of either Gros or Delacroix.

NOTE TO CHAPTER III

BARON GROS AND HIS PUPILS

The following extracts from J. Tripier Le Franc's *Histoire de la Vie et de la Mort du Baron Gros*, Paris, 1880, give an interesting account of Gros's relations with his pupils:

"Gros's pupils' studio was situated in the Court of Honour of the Institute of France. The entrance was to the left, almost opposite the clock, and near the passages leading to the Mazarin Library. This studio was capable of holding about sixty pupils. It was open every week-day from eight o'clock in the morning, and closed only at nightfall. Each pupil had to pay 20 francs a month for lessons from Gros, and it was the duty of M. Pierre Poisson, a pupil of David, to receive the monthly payments and to maintain order in the studio in the absence of the master. Gros was due every day punctually at eleven o'clock, and

whenever he happened to be late he apologized to his pupils and explained to them how he came to be delayed. He gave his instruction in a loud voice so that the students farthest away from him could hear what he said to each in turn. The model posed from eight o'clock till one, but Gros frequently extended the time beyond the regular hours until he had completed his lecture. The students could go on working in the studio until the moment of closing.

"But it was not always easy to obtain admission as a student. The candidate required a certificate from some recognized painter that he was well enough up in the study of drawing; or, in the absence of such a recommendation, he must undergo a preliminary examination as a test of his abilities. This examination consisted, almost always, in copying at one sitting a drawing, made by Gros in Italy, of Ajax raising the body of Patroclus. If the copy were well done the pupil was warmly welcomed; if, on the contrary, the work did not reach Gros's standard, he would say, 'My friend, you are not yet sufficiently advanced to enter my studio. Go to Abel de Pujol: he is a good practitioner. He will show you how to draw a mouth and a nose; and when you can draw them, and the rest, come to me again. Then I will teach you everything you require to win the great prizes of Rome.'

"Without regard for the rank or fortune of his pupils, Gros gave his advice and attention with the utmost impartiality; and although of an ardent and impressionable nature he expounded his principles of drawing and painting calmly and kindly, and frequently employed a great originality of expression which rendered his lectures most interesting and attractive.

"Gros's studio was held in better repute than David's, which at that time was frequently disturbed by the insubordination of the students and the political opinions of the master. Out of some sixty young men enrolled as his disciples half did not regularly attend his lectures. 'The only ruler of David's untamable and anarchistic democracy of students,' says Etienne Delécluse, 'was the honourable usher Grandiu, a member of the Grandiu d'Elbeuf family.'

"In spite of their small numbers, David still had much to do, and his pupils, who were fond of him, lightened his task. Gros, with his fine and reserved presence, knew better how to make himself respected by his students, although he had at times to deal with some of them with a firm hand.

"Like David, Gros would often interest himself through his

assistant, Pierre Poisson, in the pecuniary condition of his pupils. He would inquire as to their manner of discharging the monthly payments, and if he learned that a good pupil, studious and hard-working, was unable, whether from trouble or sickness, to pay regularly, he invariably found some good excuse for letting him off not only the fees which were overdue, but future ones as well. Thus a good number of his pupils were exempt from payment; some because they could not afford it, others by way of a reward, in consideration of medals or prizes won at the École des Beaux Arts. Sometimes Gros would invite a pupil to his house and say to him, 'I know how you are working; but I know also that you are worried, and that you cannot pay certain small debts which you have contracted. Pay them with this money, which I lend you and which you will pay back when I tell you I want it. Go, my dear friend, this is a matter between us two. No one shall know anything about it.' But such secrets were badly kept. Gros, as one may guess, never reclaimed the money, and believed that he alone knew the number of his benefactions. David behaved in very much the same way to young Isabey, who, though he displayed the utmost promise, was in very straitened circumstances. One morning David made him come to his private studio. On entering he said to him, 'Young man, I know nothing of your position, but henceforth I forbid you to pay the monthly fees for my studio.' Then he opened his writing-desk and gave him five louis, adding, 'You hear? When you are in trouble come to me. You have a friend.' Gros was, then, David's pupil in kindness of heart as well as in painting."

M. Le Franc goes on to give anecdotes gathered from Gros's old friends and pupils illustrating the less attractive side of his character—his severe criticisms of his students' work, his brusque and frequently harsh comments, but in every case the passage of time revealed the justice and the underlying wisdom of his strictures. "He was loved, adored by his pupils."

ROUEN

Oil. In the possession of Mr. Victor Rienaecker

CHAPTER IV

EARLY EXCURSIONS IN FRANCE

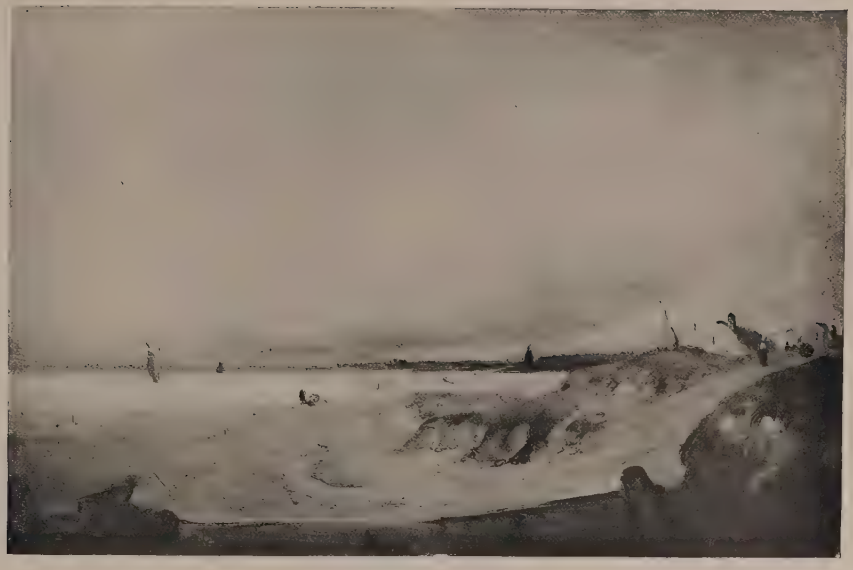
BONINGTON'S French associates at this period were his studio companions, Delacroix, whose acquaintance, as we have noted, he had made on his arrival in Paris, and several of Delacroix's friends, among whom we may note Charles Rivet. In another circle there were Alexandre Colin, the painter of historical and figure subjects, and Carrier, the miniature painter, both pupils of Gros; Poterlet, another historical painter; his compatriot Roberts, and Paul Huet, whom he first met in the studio of Suisse, and who was destined to take an important place in the school of romantic landscape. Auguste Joseph Carrier, who was born in Paris, was Bonington's senior by two years. He studied under Prudh'on and Saint, as well as under Gros, and exhibited at the Salon between the years 1824 and 1875, when he died. He is to-day almost forgotten. Poterlet, who is known by a picture at the Louvre illustrating Molière's *Précieuses Ridicules*, left a great many charming copies after the Flemish and Dutch masters which bear a striking resemblance to those of Bonington. Alexandre Colin, who was born in Paris in 1798, began to exhibit in 1822, and ultimately became a professor at the École Polytechnique.

Of this group of acquaintances Colin was the one with whom Bonington seems to have been on terms of the greatest intimacy. There was a frequent exchange of letters between the two, but very few of them, I am sorry to say, have come down to us. Bonington's are full of frank cordiality and youthful high spirits, and they give some interesting details of his mode of living. It is safe to say that he had no acquaintance who was not a friend. "We all loved him," says Delacroix in his letter to Thoré. A writer in the *Revue Britannique* enlarges on this theme: "His sensitive temperament astonished all those who came

in contact with him ; originality, refinement and meditativeness were stamped on his features. He was tall and well-proportioned ; his thick eyebrows shaded eyes that were dark and penetrating ; his forehead was high and square, and his nose long and straight as that of a Greek statue. A mingling of firmness and tenderness, contemplativeness and melancholy, was visible in his expressive countenance. Like all men of genius, he was variable in his moods. Frequently gay and communicative, jovial and amusing, he was at times taciturn and unable to utter a word or even return a greeting. A strange mixture. But for all its strangeness and for all the mutability of his character, Bonington numbered among his friends all with whom he came in contact."

This portrait, drawn five years after his death, is unquestionably true to life, but it belongs less to his earlier years than to his later, when he was already suffering from the malady which brought about his end. Until that period he showed no trace of the melancholy which appeared subsequently. How could his young companions help loving this young man, so frank and so modest, so disinterested and so generous, so seemingly phlegmatic, and yet on occasions so full of high spirits ; who introduced among them a strange and novel element and enticed them into the path which was followed with such brilliance by the great landscape painters of 1830 ?

His imperturbable composure mentioned in Delacroix's letter did not prevent him from displaying an immense enthusiasm for all that was beautiful and for all that concerned his art. He was a passionate admirer of Watteau at a time when the charming pictures of the eighteenth century were rejected from private walls, public collections, and even from studios ; when Eudoxe Marcille was believed by his family to have taken leave of his senses, because he had got together a small number of such works, and when David, still omnipotent, recommended his pupils to buy them and paint over them so that they might be destroyed for ever. One day Bonington found at the house of his friend Carrier a little canvas by Watteau which filled him with ecstasy. Carrier told him that he had just sold it to Saint, the miniaturist. Bonington turned to him in amazement, and begged him to reflect before he parted with the masterpiece. Carrier assured him



COAST SCENE
Oil. Formerly in possession of Mr. W. B. Paterson

MARLY, FROM THE TERRACE OF ST. GERMAIN EN LAYE, NEAR PARIS. SIGNED R.P.B. MARLY, 1823
Oil

that it was too late and that he had already disposed of it. "Very well," said Bonington, "break the bargain, whatever it costs, and let me have the picture. I will give you in exchange everything in my studio, my paintings, my water colours, my drawings—everything I possess; but don't give it to Saint, who is incapable of understanding it." Carrier, however, would not listen to his pleadings. Bonington, as I have said, had a genuine admiration for Watteau at a time when the painter of *fêtes galantes* was completely out of favour. There was hardly an artist in France who thought his pictures worth keeping, and many of them went abroad or into the hands of the dealers in household lumber.

It was at the close of the year 1820, when he left Gros's studio, that Bonington began to travel. His nature demanded of him that he should expand his outlook and see more of the world. Normandy was the country which first attracted him, and he went from Paris to Havre, passing through Mantes and Rouen. Mantes had been mentioned to him by his friend Charles Rivet, whose family had a beautiful estate there. Thither the pair travelled in company, and Bonington often repeated the visit. One can understand the enthusiasm which the picturesque banks of the Seine stirred up in the young painter when he faced their wealth of material for exploration and study. It was virgin soil for artists, and it preserved all the atmosphere, the charm and the unexpectedness of the provinces of old France. The speculators of the end of the Restoration, and of the reign of Louis Philippe, known in France as the *bande noire*—the "Black Gang"—had not spoiled the old castles for those who cared for them, nor cut up the estates. Railways had not yet intersected the plains, the forests and the hills with their harsh and ungraceful geometrical lines. There were no factories, no grimy foundries nor lofty chimneys whose smoke hung above the landscape like a pall. Unknown as yet were the unsightliness and the misery of modern industry, which, though it may mean wealth, means also pitiless destruction of the beauties of nature. Intensive culture had not replaced, with its interminable fields of beetroot and cabbage, the green thickets, the groups of trees in harmonious rows, the graceful willows and beeches. In town and countryside alike were worn still

the old costumes with their fantastic cut and colouring, giving to each province a distinct and characteristic individuality. Truly the artists of that age were privileged persons. With so many charming subjects, with picturesque material in incredible abundance on every side, they must have known a joy continually renewed and a pleasure far in excess of the blunted feelings and the factitious enthusiasm of our modern landscape painters, reduced as they are to the banality of a country without verdure. Happy artists, whose lot it was to conquer at the dawn of its discovery the open-air landscape! They had only to turn their eyes to any of the four quarters of the horizon, and everywhere in profusion nature offered them subjects which surpassed in picturesque beauty anything which their imagination could have conceived. It was all there for them to paint; and it was all admirable, the towns not less so than the fields around them.

No one who did not see Rouen at that time can form an adequate idea of what artistic marvels these old Norman towns were when in the full bloom of their antique civilization. Rouen, which at the end of the eighteenth century still possessed thirty-six parish and fifty conventual churches, all of them precious specimens of Gothic in different stages of its development, had in 1820 scarcely more than fifteen. Beautiful, slender, delicate as one could wish, they were dominated by the immense pile of the cathedral, which with its enormous towers and its daring spire stood like some giant protector of the town whose houses clustered round it on all sides. Picture to yourself the Place de la Cathédrale or the Rue de la Grosse Horloge, the old market place or the Place de la Calende, as they were then; the winding streets, the irregular quays with the moored sailing ships and barges on business in the port; the old half-timbered houses with their corbelled projecting upper stories, and their lofty gables, covered with carving of the most exquisite workmanship. Imagine a stroll through those tortuous thoroughfares, where one was attracted at every turn by some charming detail, some strange device or delicate piece of ironwork —byways where the light caught an angle, or a finial, or a balcony, or gave the imagination infinite play in the varied lines of some fine piece of sculptured relief, and whence the eye passed insensibly from the rich

ROUEN : THE ABBEY OF ST. ARMAND (now demolished)
Water-colour. In the possession of the Marquess of Lansdowne

warm browns of the huddled houses to the blue or grey in which, at the end of the street, was just discernible a graceful spire or a church porch almost lost in the distance.

Ancient fountains infinitely rich in delicate workmanship were constantly thronged by those who had come to draw their fresh and gushing water. In each quarter were markets of fish, fruit and flowers, always close to some marvellous Gothic or Renaissance monument, where the market women sitting by their stalls, protected from sun or rain by their immense red umbrellas, and themselves clad in great red cloaks, formed notes of splendid colour in a romantic setting not to be matched elsewhere in the world. Imagine also the swarming crowd in its Normandy dress, the men with their blouses, breeches and leggings, the women with their rich Caux caps, the wagons with their teams, the carriages, the stage coaches, the postilions leading or riding their horses, the fishermen and fishwives bringing in their baskets loaded with fish, all beaming with health and strength, good fellowship and well-being. And over all—the only thing which the progress of modern comfort has not been able to change—beautiful skies, now gold, now silver, and the sun's rays filtering through a light mist, flooding the scene with life, and filling the whole magnificent picture with an atmosphere that is warm and luminous and, at times, almost fairylike.

In the outskirts of the town the prospect was no less enticing. It is so even yet, and what must it have been then? Seen from the heights of Canteleu or Bon-Secours the old city presents one of the most splendid panoramas that France or Europe can offer. The broad, powerful river, reflecting the sky, broken by long, verdure-clad islands, flowing between high hills, encircling the town on all sides excepting the south, a simple bridge of boats joining the two banks, then grown with trees. Scattered at first on the slopes, increasing in numbers as they verged towards the centre, ranged at length in lines in the narrow and vague curves of the streets, the houses of the old city tell a story in which every age and every revolution has left a trace. What human grouping could contain at one time more natural beauties and more artistic wonders united with more interesting memories of the past?

We may thank Bonington and the painters of his generation for

having preserved for us a little of the appearance of old France. They have given us a glimpse of it, startling in its accuracy, in those sincere lithographs and paintings, which we might have attributed to the imagination of such men as Callot or Doré did we not know that they were taken direct from nature. They saw this country in its picturesque splendour, and they wished, foreseeing, it may be, the rapid disappearance of all this charm and beauty, the work of centuries, to depict it for us accurately.

From the moment of his arrival in Normandy Bonington was delighted with the richness and the variety of the monuments of Gothic architecture to which the Romantic School had directed the attention of artists and poets, absorbed as they had been since the Renaissance with the works of antiquity or of the age of Leo X. "He always showed," says Roberts, "a strong liking for all sorts of historical traces. He loved to study the transitions from one style to another. He was fascinated by the works of Sir Walter Scott, especially those which had an archæological bent. I have no recollection of ever having seen Bonington interested in anything but questions of art or matters connected with it. With costumes, all from the middle ages onwards appealed to him. His excursions were in accordance with his literary tastes. He had Barante's history of the Dukes of Burgundy, and, later, the memoirs which had furnished this author with the material for his works—books such as the chronicles of Enguerrand de Monstrelet and Froissart, whose archaic language had a particular charm for him. One often saw in his hands the early essays in French literature, such as those of Gerard de Nevers, Saintré, and Lancelot of the Lake; and also all the modern novels which had an archæological flavour. He was, however, not so much dominated by a love of history as fascinated by the sentiment which in France is called the historic colour sense, a sentiment characteristic among artists and strongly developed in him."

Many of the splendid venerable churches of Normandy had preserved their mediæval appearance. Placed in the heart of cities, they were encumbered with wooden houses to which they lent the assistance of their immovable mass, rearing themselves like giants among

INTERIOR OF A CHURCH

Oil, in the possession of M. Dubuisson

pygmies and proclaiming afar the fervour of a people who had built them in a magnificent manifestation of simple faith.

Rouen, Caen, Bayeux, Gisors, Lillebonne and, later, St. Omer, Beauvais, and Brou, had in Bonington their most attractive and most devoted admirer. Lithography, which had recently been popularized by Senefelder, furnished him with an appropriate method of reproduction and one in which he showed himself a master at the outset. No description can convey the charm possessed by good proofs of his principal works. They have grown very scarce, and those which are generally offered for sale nowadays are recent impressions made from the old worn-out stones, and give no idea of the delicacy and softness, the poetry and light contained in these little masterpieces. A very limited number of these prints are in the possession of collectors of engravings and lithographs—that of the Rue de la Grosse Horloge at Rouen is celebrated —and even the weaker impressions are still interesting. That of the cathedral of Rouen seen from the quays has also been reproduced with some care in the more recent printings, but they must be regarded as very mediocre representations of the early proofs.

CHAPTER V

GROWING REPUTATION

FROM the day when Bonington took his first journey into Normandy—"his knapsack on his back over his long blouse, a flat cap on his head like that of a grand vizier, and his stick in his hand," as Virgile Josz puts it—until his death in 1828, a period, that is to say, of nearly eight years, he was always on the road, if the weather were fine, alone, or with friends, painting or making sketches, varying a landscape with an architectural motive or a decorative design; or, if it rained or were too cold, composing historical or purely imaginative scenes after the romantic taste of his time. Every summer he spent thus, working unceasingly, revelling in the magic of light and colour after the long confinement of the Parisian winter. Only such continued effort as this united to his extreme facility could account for the quantity of works by him which survive and may be considered as authentic. There is, indeed, no other young artist of his years who has produced so much in so short a time. In the face of such an accumulation of studies, water colours, drawings, compositions and lithographs one can only ask whether this young man could ever have known any other pleasure than that of his art, and whether apart from his work he could claim to have enjoyed life at all. His letters and the recollections of his friends are, however, evidence that his youth was as that of other young men. He loved, and was as enthusiastic, exuberant, generous and careless as any other stripling of twenty.

At this period there was no hint of illness or of the complaint which carried him off a few years later. His good humour was invariable, and he was one of the gayest of his circle of friends and acquaintances.

His youthful adventures were those of a young man free in his movements and with no serious tie in a town such as Paris, where

SEA PIECE

Oil, Wallace Collection

pleasure is easy. He had an early liaison with a girl called Rose, an artist's model, of whom he has left the interesting study already mentioned. This young woman was remarkable for her figure, rather than for her good looks, and she was not shy. A sepia sketch of her by her friend is in existence, and it is possible that an oil painting—the young woman in white in the Jehan-Marcille collection—is also a portrait of her. In a letter from Delacroix to Pierret written, according to Burty, in 1823, there is a playful allusion to this amiable young person. "I shall have a model from 7 in the morning at No. 11 Rue de Sèvres. Tell the porter that you want to see the young man who works in M. Monvoisin's studio. I have tried to get Felix (Guillemardet) to promise to come and keep us company, but he tells me that the law in its bearing on marriage settlements must for this occasion prevail with him even over the attractions of Mlle. Rose's figure."

I have already mentioned among Bonington's friends the beautiful Mme. Hulin, who used to sell his water colours in a shop in the Rue de la Paix, and it has been hinted that their intimacy exceeded the bounds of mere commercial cordiality. There is no proof in support of this story, but what appears certain is that during the early years of his manhood Bonington did not lead the life of an ascetic. He enjoyed himself in all sorts of ways with something of the recklessness of a young man full of life and without prejudice. His friend Alexandre Colin preserved a great number of letters from him. These letters, which were to have been put into a sale of autographs after Colin's death, were carefully examined by his son Paul Colin, who, finding them full of very intimate details, was regretfully compelled to burn the greater part of them.

During the winter Bonington nearly always returned to Paris, where at various times he occupied several different studios. One was in the Rue des Mauvaises Paroles, another in the Rue des Martyrs. The one which he had last, in 1827, was in the Rue St. Lazare.

Of the trip to Normandy in 1821 we find souvenirs in the Salon of the following year : two views, one taken at Lillebonne and the other at Havre. It would have been very interesting to have traced these two pictures, which had some success in the 1822 Salon, in order to judge of the progress made by the young master between that date and the year

of his death. The titles of his pictures are always, unhappily, rather vague, and it is almost impossible to-day to sort them out with any certainty. Some of them perhaps are actually catalogued under other names.

In 1823 he explored French Flanders, of which he already knew Calais, Boulogne and Dunkirk, stopping at Béthune, Hazebrook, St. Omer and Abbeville, and returning to Paris in the autumn with numerous canvasses, of which several were sent to the Salon of 1824. The exhibition of this year is notable in the history of painting for the participation of his compatriots Lawrence, Constable and Copley Fielding. The success of the Englishmen is well known. Bonington, Constable and Fielding all won gold medals. Lawrence did not take a medal but he was made a Knight of the Legion of Honour. We must remember that at this time Bonington was scarcely twenty-two years old, and that a gold medal was a rare distinction and unquestionably most valuable to his reputation. He sent in all five works to the 1824 Salon : a water-colour view of Abbeville which was purchased by the Société de Amis des Arts ; and four oil paintings—a study made in Flanders, a marine piece, purchased by the same society, a "Sandy Shore," bought by M. du Somerard, and "Fishermen unloading Fish."

His name was already familiar to collectors and to the young generation of artists. Dealers knew the way to his studio. His luminous colouring, says Virgile Josz, had had the good fortune to enchant everybody. His skill and facility of execution enabled him to produce his best work without trouble. There seems to have been no height which he had not reached. "You are king in your domain," said Delacroix to him, "and Raphael could not do what you have done." He had become, thanks to his natural gifts and his artistic education, the living bond of union between the French and the English schools. He was one of the chief innovators who led the young generation towards new ideals. He was famous and his reputation was based on solid worth. It could stand the test of time.

A personal reminiscence of Corot which I related in the second annual volume issued by the Walpole Society gives, I think, some idea of the influence that Bonington exercised upon young artists of his time.

COAST SCENE, DIEPPE

Oil. In the possession of M Paul Bureau

THE MOUTH OF A RIVER: A STORM

Oil. Formerly in possession of Mr. W. B. Paterson

FÉCAMP

Oil. In the possession of Mr. W. A. Coats

The incident occurred when Corot was 73 years of age. He was staying with my father, and had been painting in the open air, when a sudden shower of rain drove him for shelter into a garden house where my father, an ardent collector, had brought together a considerable number of pictures, chiefly landscapes of the 1830 period. These were shown to Corot one by one, and among them was a water colour by Bonington. When this appeared Corot expressed the utmost admiration and declared that Bonington was a master before ever he, Corot, his senior, had held a brush. He then told us of his early struggles. His father had placed him with a draper in the Rue de Richelieu, in Paris; and he found commercial life intolerably irksome. Having proved himself to be no salesman he was put to running errands in the town, and he confessed that he was no more zealous in his employer's interests outside the shop than in it. He used to loiter along gazing at the clouds, the people, the water running under the bridges; and revelling in the accidental effects of sunlight. It was on one of these errands that he passed along the Rue de la Paix, and saw in the shop window of the dealer Schroth a water colour by Bonington. It was a view on the Seine, and Corot instantly perceived in it points which he had himself noticed in nature, but which no other artist had rendered. The sincerity of the little drawing was, as he put it, a revelation to him, and from that day he determined to become a painter. Before it was sold and removed from the window he made many wide detours to get another look at it, and it was not, he told us, until later when he had adopted art as a profession that he understood all its merits.

CHAPTER VI

AT DUNKIRK

IN 1824 Bonington executed some illustrations for Baron Taylor's great publication, *Voyages pittoresques dans l'ancienne France.* The second volume—devoted to Normandy—contains several beautiful lithographs by our young artist, notably the "Rue du Gros Horloge," which is considered to be one of the masterpieces of its kind.

In the same year we find him boarding with Mme. Perrier at Dunkirk, of which town he had memories dating from his short sojourn with the Morel family. Mme. Perrier was the widow of a commissary who had served in all the campaigns of the Empire period on the special staff of Marshal Mortier. She lived on the Quai des Furnes with her mother, her two daughters and her son. Bonington's second visit to this town gave him a very pleasant impression, of which something may be gathered from the following extracts from two letters to his painter friend A. Colin.

"*Dunkirk, April* 5, 1824.

"DEAR FRIEND,

"I was very glad to receive your letter, and hope it will not be the last. It gave me very great pleasure, except for the annoyance you mention, and that I hope will have been cleared up before you receive this. Since your departure young M. Morel has taken me to a concert—an amateur concert; so so; not so bad. Sometimes I go down of an evening to talk to my kind hostess, sometimes I read the papers right through to the imprint; sometimes I do this, sometimes that. Ah, and sometimes I work. And one way and another I do nothing great. The ladies down below are beginning to discover my weak side. They have told me that I shall not have the pluck to finish

COAST SCENE

Oil. Ashmolean Museum

my letter this evening, and that is exactly why I am going to finish it. But, all the same, I shall give it you abridged. . . . And I believe I have said nearly everything. I had a good many things to tell you, but I am yawning already.

"Let me see. A splendid storm since you left. I saw it from the end of the enclosure; I heard everything. My friend, it was superb! I was simply soaked.

"The young man in the pilot office is very amiable, and sends you kind messages. He gives me good advice and knows his business just as though he *pinxit*. I don't forget the bottle of champagne. I hope you had a good dinner at M. Du Somerard's. I should have. I am expecting to be complimented on the condition in which I packed you off to Paris—fat, plump and with a good appetite; thoroughly fit, in fact. I am sure it was noticed at M. Somerard's dinner—'Just look how he eats!' 'Yes. He takes a meal as big as himself.'

"The butcher is quite well, the pleasant old dog! I saw him at work yesterday. On my word of honour, he was red up to his face. And there was a regiment of red sheep upside down.

"Many thanks for the trouble you have taken over my drawings, etc. I must not forget the fisherman's costumes. Give my kind regards to Mme. Colin (please don't forget) and to the rest of the family."

The original of the following, which like the preceding is written in French of a rather British kind, is in the possession of Mr. W. Westley Manning. It contains a slight sketch of fishing boats, and in two places when referring to the ladies the writer inserts a clef with two or three musical notes. Possibly they refer to some jest between Colin and his friend, but the clue is now lost.

"*Dunkirk,*
"*Monday, November* 1, 1824.

"DEAR COLIN,

"It is nothing in my favour that I am answering your letter so soon. I have not worked for three days, and I feel still less inclined for it to-day, so there you are. We have had to wait. I say 'we' because these ladies are at least half responsible. But they have granted

their forgiveness in consideration of the portrait of the little girl, so now you know how things stand.

"I ought to dine to-day with the M. Morel of Arras, but as I have a rash on my face it is quite impossible. However, I don't mind. They are writing a letter of excuse downstairs. . . . Here I have the harbour stretching away to some fine ships on the horizon.

"I ought to tell you that I have lunch downstairs now, and likewise that I dream of being able to return sooner than I had intended; but I haven't two farthings worth of courage, particularly to-day.

"And you. I bet you are working like an ox. Write as soon as possible and tell me everything. If my letter is not so long as yours do not blame me. I am going downstairs immediately to spend the evening with the ladies and Mme. Jacquet. I am requested to tell you lots of things, and to ask you once more not to forget the portrait. Write me something jolly: make me laugh.

"I hope you will see Francia: they tell me he left Calais a few days ago."

Two letters which he wrote to Mme. Perrier when at length he had made up his mind to return to Paris, "this city of mud and dirtiness" as he calls it, give us interesting details about his life, his humorous turn, and his habitual gaiety, and show him to us as a young man still modest in spite of his success, affectionate, simple, and almost childishly devoted to his art. To these letters, which appear below, he attached a series of sketches of current fashions for the benefit of Mme. Perrier, who had doubtless asked him on his return to the capital to describe for her the costumes of the Parisian ladies. Noticeable among the types of headdress of the time is the Trocadéro hat, which was so called in commemoration of the feats of the French army in Spain in 1823.

"*To Madame Perrier,*
"*Quai des Furnes, Dunkirk.*

December 3, 1824.

"MESDAMES,

"While I was spending a happy time with you I did not know what was waiting for me on my return. I found that my father

COAST SCENE, NORMANDY

Oil. In the possession of Mr. John H. McCauden

DUNKIRK

Water-colour. In the possession of M. Charvet

COAST SCENE

Water-colour. In the possession of M. Strölin

had been in bed for eighteen days, and I have severely reproached the friends who for fear of worrying me allowed me to neglect him. Thank heaven he is now convalescent, and I am no longer anxious. I have renewed my acquaintance with this city of mud and dirtiness, and it seems very distasteful when I recall the one I have just left, where everything appeared so smiling and so clean, and harmonized so well with my tastes.

"I am impatient for news of your health. If you could see me now you would no longer ask M. Bonington to come down for a moment to entertain you. I have felt thoroughly bored since my arrival. I am going to work, if I can, to distract me. Unhappily I have no such talent for scribbling over sheets of writing paper as I have for making a bad sketch, and that which you are pleased to call my 'charming facility' suddenly disappears when it is a question of writing. I beg you therefore to renew my excuses to Mme. Frechon for my incompetence and its consequences.

"Eh! Mesdames, I may travel the world over, but I shall never have evenings like those at Dunkirk, and next spring Colin and I, on our way back from England, hope with your kind permission to return through your part of the country, which I always regret leaving.

"I have lost the huge appetite which I had when I was with you, and which was so strikingly exemplified in dear M. Perrier. I can see him still, having had supper enough for four, with prawns on the top of it, asking 'Is that all?' I see it and hope again to spend so happy a time. If I did not know that with you everything is in common, what excuse could I offer for having sent him not one single little word? Still you must not forget to tell him from me all the nice things you can. Eh! mon Dieu, if my means were equal to my wishes, I would see him to-morrow, for I am practically fasting, waiting and hoping in Paris. Remember me to all my friends at Dunkirk, and do the same for my friend Colin, who begs me on no account to forget it, particularly to you and yours.

"Good-bye, Mesdames . . . and now the most difficult part—the ending. For an hour I have been in doubt as to whether to sign myself

with my respects, or sincere compliments, or . . . help me, I beg you—Colin is not here. . . . If only I dared to say. . . .

"Your friend,

"R. P. BONINGTON."

"I dare to hope you will bear me no ill will.

"I have discharged the commissions with which you were good enough to entrust me, and also that in Mme. Jacquet's letter, to whom please remember me. If you have anything you want done here I ask you to give my services the preference.

"As for the fashions, I hope soon to send them to you. The other day I ransacked boxes, toilet tables, wardrobes, etc., etc., etc.—more than one lady was willing to assist in so laudable a project—and we talked of shawls, hats, trimmings, marabouts, gauzes, muslins, trocadéros—my head swims with their beautiful names. God grant it may not turn out to be the mountain which gave birth to a mouse."

"*Paris, December* 31, 1824.

"MADAME,

"You cannot believe how much I appreciate your kind greeting, and that of your charming family. I shall always say that the happiest year of my life was that in which I stayed at your house, for the welcome with which you honoured me was too pleasant ever to be forgotten. And I am sure I am not the only one who has been moved to express the same sentiments. I was very sorry to have such news of your health ; I hope the first letter I receive from you will tell me something more favourable. Well, well! I long to let my pen run on, and yet I am at a full stop. If only I had spent my life in a writer's office I might at least have been able to scrawl a few sentences ! I shall ask you for news of the promised comet. Is it only to be seen from the Canal de Furnes, and is it there that the meetings with Venus always take place ? Please commend these couplets [the last sentence has in the original French a rhyming jingle] to the young ladies. It is not necessary to wait for my arrival before making them public. I do not dare to believe myself happy enough to have an exclusive monopoly.

COAST SCENE

Oil. In the possession of Mme. de Salvandy

COAST SCENE

Oil. Study from the above sketch. In the possession of Mme. de Salvandy

"You can tell your good son, since he wishes for news, that my rash is disappearing so rapidly that with a little fine weather I shall be able to compete for the rose at the first village fête that takes place—and win.

"I have done a little work since my return. I get about. I lunch with one person, dine with another. There is no end to it. I do nothing but eat and drink. I am becoming quite Flemish. I am quite ready for your just reproaches on that score. Do not be too hard on me, though, for neglect of your advice has an effect on me which is almost more forcible than the advice itself.

"I have the honour to be, ladies, with the most profound respect and in the hope that all happiness may be yours in the New Year, your very humble and obedient servant and friend,

"R. P. Bonington.

"During the last eight days the fashion has passed from black to white. Ostrich feathers again show themselves on the toques that we admire at Les Bouffons, and fall to our women's shoulders, there unsuccessfully to vie with the white skins which heighten the contrast with the dress, which is still mourning. It must be confessed, however, that the spirit of economy which most decidedly reigns this winter is still responsible for some hats in black taffeta, with clusters of jet or black flowers, by way of ornament. But before the new year offers the wardrobe dealers the harvest of our boudoirs, we shall doubtless have discarded this lugubrious apparel, and the approach of the joyous saturnalia of March will be celebrated by a complete change of costume.

"In reading these beautiful sentences you cannot help being, even as I was, extremely scandalized at your fellow countrywomen. Surely, when all Paris is still in mourning, we are not to have the apparition, alluring though it be, of more brilliant costumes, of gayer and more vivid colours! It seems to me that ostrich feathers would suit the Dunkirk shoulders no less than the Parisian, or perhaps collarettes or tippets of muslin or gauze would be more the thing. I send you, therefore, models of both. I also send all I have been able to collect

on the subject of toques, hats, Spanish caps, hats *à la trop cas d'Héro* [a play on the word Trocadéro], and others of all kinds from the leading studios of the capital. The majority of them have figured at the Bouffes, which I attended as a matter of course, though what with the black toques, *crêpe*, and dresses *à la* missionary, I seemed to be assisting rather at a funeral ceremony than the Italian opera. Only the laughing faces and an overture by Rossini were able to dispel the illusion. On the other hand, at Mr. D——on's show there were dresses of gauze and of *barège*, figured ribbons, tulle tippets, flowers, lace, etc., etc. You are lost, you ladies of Dunkirk, or rather your husbands are. Depression everywhere, nothing less. It is a charming prospect that I offer you. Black! Nothing but black!!!

"M. Perrier will think me very ungrateful. I have put him off to the last minute and M. Poulain presses me to close. Please ask him to thank M. Morel of Arras for his wish to be remembered to me. I shall find a moment to soil a sheet of paper for him. If this letter is full of scratchings-out and blots, Mesdames, you must not take me to task for it. While I am writing to you there is someone here asking me for drawings; then the woman who mends for me brings my stockings; then the shoeblack; then the bootmaker. I am furious, and I have to be pleasant to-night because I am dining in town. Always . . . *déjeuner*. . . .

"I have dared to send you some romances. I am afraid you will find them very dull, but it is the fashion, the fashion! Colin begs you to accept the two drawings enclosed. I have some lithographs by another friend of mine."

A little later in Paris Bonington met Mme. Perrier's daughter and son-in-law, M. and Mme. Carlier, whom he often saw. Their grandson, M. Carlier, has given a few details relating to Bonington's intimacy with the family. In the evenings when they were assembled he used to amuse himself making little sketches on scraps of paper. On leaving he would collect them up and throw them into the air, saying with a laugh, "Catch them! Catch them! Later on you will find a fortune in them!" To M. Carlier also I am indebted for the two letters to

DUNKIRK

Oil. Formerly in the possession of Mr. W. B. Paterson

Mme. Perrier quoted above and for several very interesting sketches and water colours by Bonington.

Another letter relates to the Dunkirk circle of friends. It is undated, but was probably written towards the autumn of 1825. It is addressed to A. Colin, who was evidently staying at Dunkirk.

"*Paris, Wednesday.*
"*At the Café de Foy.*

"DEAR FRIEND,

"You hardly expected a letter from me so soon. Francia is even jealous about it. I have just seen him, and you are a lost man if you do not write to him. But it seems to me that I am beginning my letter with the end. Yesterday I saw your father, your mother, your sister and even Paul and Aurélien, who arrived while I was there.

"Paul should have written to you the day before yesterday about your pictures of Douai, and your sister at the same time as myself. I have seen Marin too. I have also seen the good Perrier, and he is much better. Tell Mme. Perrier that her preserve arrived safely and convey to the ladies my compliments and respects and everything that the occasion demands. Do it well, mind. Then, the same to M. Poulain, and to M. Emery, and to good M. Petrol, and to etc., etc., etc., etc. I cannot mention them all. They go without saying.

"My good luck follows me everywhere. Rivet left yesterday morning, but only for Mantes. I hope to go there on Monday. My parents are well, and send you kind messages. My little cousin has a Parisian skirt which does not suit her at all badly. Recommend it to the young ladies. I should like to say something more to Poterlet than just the usual compliments, but as I cannot be witty to order I must keep him waiting until the right moment. Remember me to your wife and embrace Mme. Anderson for your sincere friend,

"R. P. BONINGTON."

I may conclude this budget of epistles with the mention of two more addressed to Colin at 33 Rue d'Enfer. In the first, dated 14th Dec., 1825, Bonington complains bitterly of a letter received from Colin, and adds, "I know I have faults like everybody else, perhaps more,

but I cannot conceive what can be the basis of your accusations. I beg you to believe that the attitude you have taken is very, very painful to one who has always been your friend." There is nothing to elucidate the nature of this little disagreement between the friends, but it was evidently satisfactorily cleared up, for six days later we find Bonington writing as follows—the letter is reproduced in facsimile in Aglaüs Bouvenne's *Catalogue of Engraved and Lithographed Work by R. P. Bonington.*

"My Dear Friend,

"I am very sorry to be obliged to ask you to put off your visit to-morrow. I have only heard to-day that so many people have been invited. I count on your friendship not to bear me any ill will for having upset your arrangements to no purpose. I shall let myself loose on you before Wednesday unless I were to wait for you this evening.

"Your Friend,

"R. P. Bonington."

LONDON: THE POOL

Water-colour. In the possession of Mr. W. A. Coats

CHAPTER VII

A VISIT TO ENGLAND

DURING 1825 Bonington paid a visit to his native country. Delacroix was in England from the end of May to the latter part of August in this year, and it has been suggested that the two artists travelled in company. Several letters written by Delacroix during this trip have been published, but they say nothing of Bonington, and it is only in the reminiscent letter to Thoré, written in 1861, that he mentions his young friend.

"We met each other in 1825, in England, and together we made some studies at the house of a celebrated English antiquary, Dr. Meyrick, who possessed probably the most beautiful collection of armour in existence. We were thrown much into each other's company during this trip, and when we had returned to Paris we worked together for some time in my studio."

Of this last period of companionship Delacroix gives definite evidence in a letter to Soulier dated January 31, 1826.

"I work a little more now than when you knew me," he writes. "I have had Bonington with me for some time. I very much regret that you do not know him. He is a good fellow and there is a terrific lot to be gained in his society. I give you my word I am making the most of it."

This is the only known explicit reference to Bonington in Delacroix's correspondence of that period, and it is evident that we cannot draw the definite conclusion that they were together during the whole of Delacroix's stay in England. We are compelled, too, to regard with some suspicion the statements made by Amedée Coutaloube in his study of Delacroix published in 1864. He speaks of "Delacroix and his friend Bonnington [*sic*] transformed into dandies and importing into

France the English fashions." "After a journey to England," he adds, "the two of them returned like kings of fashion to assist in our *anglomanisation*."

This, I am convinced, is nothing more than the invention of an ingenious southern brain. The suggestion of Delacroix and Bonington transformed into dandies cannot be taken seriously. Their neat and unassuming style of dress was as far removed from the fastidious elegances of Parisian anglomania as it was from the bare-throated bohemianism of many of the artists of their time.

Bonington, like Delacroix, had other things than personal adornment to occupy his mind when he went to England. It is not unlikely that they were both attracted thither by their desire to inspect the Meyrick armour, for Samuel (afterwards Sir Samuel) Rush Meyrick, the owner of this celebrated collection, the greater part of which was ultimately merged in the equally historic Spitzer collection, had just published his *Critical Inquiry into Antient Armour* (1824). It is probable that Bonington was filled at this time with a desire to go in for historical painting, so called, and follow the examples of Delacroix, Deveria, and the young artists of the contemporary romantic school. Out of humour with Greeks and Romans, the rising generation, influenced by Chateaubriand and Sir Walter Scott, dreamed of nothing but knights and pages, fair ladies and troubadours. It was essential to have a considerable acquaintance with the costumes of a period that had long since been forgotten, and this it was which attracted our friends with their sketch-books to the Meyrick treasures.

Conclusive evidence may some day be forthcoming that Bonington was Delacroix's companion during some considerable part, if not all, of his visit to England. At any rate it seems to be worth while to give here a brief summary of Delacroix's movements as indicated in his letters, for some of the names he mentions may afford clues to information which I have not been lucky enough to come upon.

In his first letter, written from London two or three days after his arrival, he describes his journey—the cliffs at Dover recalled a water colour by Copley Fielding—and it seems clear that he is unaccompanied by Bonington, for he speaks throughout in the first person singular and

LONDON: CHEYNE WALK
Water Colour, Tate Gallery

VIEW ON THE SOUTH COAST OF ENGLAND
Oil. Art Association of Montreal

gives some account of the two other occupants of the coach, one a somnolent Englishman and the other an elderly Frenchman, a stranger to him. London impresses him, with its beautiful shops, its luxury and its lack of "all that we call architecture." He visits Richmond, in Surrey, with a party of six young men, including Copley Fielding and his brother Thales, whom he knew in Paris, and who had procured him lodgings with a Mr. Elmore at 14 Charles Street, Middlesex Hospital. In subsequent letters, of which there are six altogether, he mentions visits to Sir David Wilkie, whom he confesses he had never before properly appreciated, and to Sir Thomas Lawrence, whither he was accompanied by someone sufficiently well recommended to insure a very kind reception. We may take it that Bonington was not with him on this occasion, for, as will appear later, Bonington did not meet Lawrence until 1827. On August 1 Delacroix writes: "I start to-morrow on a little journey of a few days, half by the Thames and half by sea. It is on a yacht belonging to a friend of Mr. Elmore." He expects to go to Cornwall with Isabey, who is apparently in London. The trip, which is to last about a fortnight, is to "the wildest coasts of England." The expedition could not, however, have taken so long as Delacroix expected, for on August 12 we find him just back from a visit to Essex, "whither I went by sea in a ship belonging to an English nobleman who has a castle there in which I spent a few days." The letters are filled with keen, interesting and amusing comments on plays and operas, music and painting, English manners and English scenery, much of which delights him, though he is glad to announce his return to France.

During his stay in his own country Bonington took several views in London. Most of them are water colours, and they are among his best work. Possibly he accompanied Delacroix on the trip to Devonshire and Cornwall, for several of his pictures bear Cornish designations. There is one, for instance, in the South Kensington Museum bearing the title "St. Michael's Mount, Cornwall."

If the absence in Delacroix's letters of any reference to Bonington's movements in England seems to indicate that he did not see him excepting during the time spent in visiting the Meyrick collection, another aspect of the matter is presented to us in *L'École des Beaux-Arts de St. Omer*,

by Jules Jouets. Jouets says that on their return from a journey to England, Bonington, Isabey, E. Delacroix and A. Colin stayed at St. Omer to make a few studies. They noticed a young man who always stood silently behind them when they painted, and took the greatest interest in their work. Bonington went and spoke to him, and learning that the young man also painted, insisted on seeing his efforts. This young artist was Cavelier, then a beginner. Bonington encouraged him, corrected some of his paintings, gave him good advice, and persuaded him to come to Paris with him and his friends.

This story, preserved by tradition at St. Omer, we have every reason to believe true. It shows that Bonington on his return from England was certainly in the company of Delacroix, Isabey and A. Colin. It is possible that the friends left France at different dates, Delacroix probably alone, Bonington with Colin and perhaps Isabey. They met in London at various times, and then decided to make together the return journey to France.

That Colin was with him in London is further proved by the following letter, addressed to "Bonington Esqr., 7 Acton Street, Gray's Inn Road":

"Mr. Westall presents his compliments to Mr. Colin and Mr. Bonington, and is very glad to enclose the permission which they wished from the Dean of Westminster.

"*South Crescent, Thursday Morning.*"

This letter, which is still in existence, bears, unfortunately, no definite date, but there can be no doubt that it belongs to this year. It is evidently the reply to a request for permission to visit parts of Westminster Abbey not open to the public.

The *Revue Britannique* mentions a mysterious visit made by Bonington to Nottingham, which, if it took place at all, must belong also to the year 1825. "A cruel loss helped to plunge him into the condition of weakness from which the grave alone released him. Miss Forster, the daughter of an English clergyman who lived in Paris, had evinced a strong affection for him. She died, and he was deeply affected by her end,

PORTRAIT OF A YOUNG LADY, POSSIBLY MISS FORSTER

Oil. In the possession of M. A. Dubuisson

which, he said, was a presage of his own. To distract his thoughts he went to spend several days in Nottinghamshire. This visit to his birth-place was a secret one. He did not wish to see any of the friends of his family : he knew too well why his father left the town, the equivocal reputation he had left behind him. No one, therefore, was informed of his presence, and he traversed all alone the fields which he had often visited in his childhood. It was a melancholy pleasure, which gives an accurate hint of Bonington's temperament."

This journey, of which a writer in the *Library of the Fine Arts* gives a slightly more circumstantial account, was possibly an excursion made during his stay in England, but I know of no authority for stating that it was a special expedition from France or that Bonington's reason for making it was connected with the death of Miss Forster. The writer already quoted notes as a matter of hearsay that "her decease occurred not very long before his own."

NOTE TO CHAPTER VII

MISS FORSTER

The English clergyman in Paris mentioned as the father of Miss Forster was the Rev. Edward Forster, F.R.S., F.S.A., who was chaplain to the British Embassy in Paris from 1818 to 1828. Forster was the first to hold this office ; indeed, it was in a great measure due to his exertions that it came into existence. Born in 1769, he had married first the daughter of Richard Bedingfield, and subsequently, in 1799, the only daughter of Thomas Banks, R.A., the sculptor. From 1800 to 1814 he held various clerical appointments in London, and was much occupied with publications illustrated with engraved plates. The most notable of these, *The British Gallery of Engravings* containing reproductions from well-known pictures, was issued in parts between 1807 and 1813 and was never completed. Forster removed to Paris with his family after the conclusion of the French war, and a year later began to preach in the French Protestant church of the Oratoire. Here he officiated until 1827, when ill-health, consequent on exposure at funerals, compelled him to resign. He died in February 1828, leaving a widow and three

daughters. A fourth daughter, his second, who had married in 1825 and accompanied her husband, E. T. Downes, to India, died shortly before her father, but the news arrived two months after his death. This is the only member of the Forster family who could conceivably have been the cause of Bonington's distress, and he may have had a love affair with her before her marriage. Even were this the case, it seems hardly likely that her death after two or three years' absence in India as a married woman could have had on him the somewhat fantastic effect suggested in the anecdote.

That Bonington was intimate with the Forsters there is evidence in the fact of Mrs. Forster having given him, in view of a subsequent visit to England, the letter of introduction to Sir Thomas Lawrence which is mentioned later. Mrs. Forster had all her life been accustomed to the society of artists, and she was something of an artist herself, for she produced some vignettes for her husband's publications. There can be no question that many painters, English and French, visited her house, and Bonington doubtless found there congenial society.

VENICE: THE GRAND CANAL
Oil. In the possession of Mr. Gaskell

VENICE: THE GRAND CANAL
Oil. In the possession of Mr. Gaskell

CHAPTER VIII

THE JOURNEY TO ITALY

WE are now in the midst of the romantic period—in the full fury of it, one might say, if such a term could be applied to the temperament of such as Bonington, with his well-considered judgments and his comparative immunity from the tyranny of such turmoils and disquietudes as governed his companion Delacroix. The poets enticed the two artists by the seductive mystery of their vague and fantastic creations. Sir Walter Scott and Byron must have had a great influence on a fellow-countryman so quick to absorb the notions of his time. Prepared for new ideas by his travels in Normandy and his prolonged study of its monuments, he was the more ready to turn for the subjects of his pictures to the Middle Ages or to the Renaissance, since they gave him a favourable pretext for introducing into his compositions their sumptuous decorations and rich tones, with the light playing among gold and silk, steel and velvet, and the glittering implements of war. The poets provided him with varied scenes in which he pictured beautiful purple cloaks emerging from the shadows, silk gowns gleaming in the rays of the sun, a stained glass window lost in the half light, some armour or a flagon scintillating against a background of sombre tapestry. Such things as these called forth his favourite themes, and their very vagueness helped him in that they gave him scope for embroidering them with his own fantasies of rich colouring.

In the midst of these dreams of mediæval splendour an opportunity presented itself of taking a trip to Italy. In the spring of 1826 Charles Rivet offered to accompany him on a tour which was to last several months. Charles Rivet, a close friend of Delacroix, was the same age as Bonington, and throughout his life he was passionately devoted to

art. Himself an amateur painter, he gladly accepted the advice of the young master, for whom he had the fondest admiration.

A journey to Italy was at this period still regarded by artists as the necessary complement of their education. It was the only point on which the classic and the romantic school, though for different reasons, found themselves in agreement.

For three centuries the fosterland of the arts, to adopt the language of the time, had continued to attract each new generation of artists. Some of them had seen there the ripening of the talent which they took with them; others had lost such originality as they possessed in their despair of ever reaching the standard of their models. All dreamed of staying there as much to study the great masterpieces which filled the museums, the palaces and the churches, as to see the country which was lauded in all the studios as the land of beautiful landscapes and of all that is noble and grand. Bonington's project, however, had for its aim little more than to reach Venice and to stop there as long as possible. It is rather remarkable that he should have conceived at this particular period the idea of a prolonged sojourn in the city of the Doges, for, since the treaty of Campo Formio and the fall of its Government, it had entered on a phase of desolation, wretchedness and dilapidation, which had minimized its attraction for visitors. Travellers and artists went preferably to Rome or Naples; the lagoons and the palaces of the Grand Canal were almost deserted.

It was the birth of the romantic movement, the leaning of the new school towards the colourists despised by David and his followers, stories of the mysterious scenes enacted under the sway of the Council of Ten—perhaps also Lord Byron's residence there and his poems, "Marino Faliero," "The Foscari" or "Don Juan"—that recalled the place to the memory of artists and men of letters, and induced Bonington and his friend to go thither rather than to any other town in Italy, no matter how brilliant might be its reputation.

For details of Bonington's travels in Italy, together with extracts from the letters of his companion, Charles Rivet, I am indebted to Mme. de Salvandy, the daughter of Baron Rivet, who has gladly been at some pains to search the correspondence left by her father.

ITALIAN LANDSCAPE

Oil. National Gallery of Scotland

MILAN: INTERIOR OF THE CHURCH OF SANT' AMBROGIO

Water Colour, Wallace Collection

Setting out from Paris on April 4, 1826, the two artists spent the first night at Semur. Thence, crossing the Franche-Comté, they stopped at Dôle and were there on the 6th. Some sketches were made, and Bonington brought away a water colour: the front gate of the Jesuits. On the following day they started for Geneva. Having spent some time on the Lake they took a carriage at St. Gingolph, and this brought them to Milan by way of Sion and Brigue. The journey revealed to them a wretched country, inhabited by people inflicted with goitre and other maladies, barren and uncultivated fields looking even more desolate by reason of the rain and storms which seemed to pursue them incessantly. Behold them, then, at Brigue tired out with four days in the diligence, and promising themselves a good night's rest. But that was not to be. At two o'clock in the morning the driver woke them and hurried them out to start lest an avalanche which threatened at daybreak should bar their passage indefinitely.

The two friends faced their misfortune, and a few hours later were able to reach the village of Simplon, where they took a frugal breakfast. On the 11th they were at Milan, and there they rested till the 14th. One would have supposed that a painter so vividly attracted by effects of light, so fond of bright colour, and so strongly moved by the picturesque as Bonington, would have experienced on his first sight of Italy a sense of growing enchantment. But whether the rain which dogged their path destroyed all the charm and beauty of the country, or whether his health was already failing and he had a presentiment, faint but all too certain, of his end, he does not seem to have felt any of the emotions which might have been expected in him. Rivet wrote from Milan to his family: "Bonington thinks only of Venice; he makes sketches, and works a little everywhere, but without satisfaction and without interest in the country. He makes no effort to learn Italian, keeps to his tea, and requires the help of an interpreter in everything." A few very interesting studies of church interiors were the result of this short stay at Milan. Among them is that marvel of observation and delicate treatment, the Church of Sant' Ambrogio in the Wallace Collection.

"However," continues Rivet, "after Milan the country is the

most beautiful and the most fertile that can be seen ; the roads are magnificent, the horizon glorious with mountains and glaciers ; the population remains the same as we have seen since we crossed the Valais and the Simplon, miserable and repulsively dirty."

They arrive at the Lago di Garda, perhaps the most beautiful of the Italian lakes, with its marvellous northern background of Tyrolese mountains glittering with snow, and its southern border of the fertile plains of Lombardy dotted with innumerable smiling villages whose flat-roofed bell-towers rise out of the verdant thickets. They are at Brescia, which, one would think, is worth a pause. But no, there must be no delay, and they reach Verona on the 18th. There surely they must wait. What new and interesting things to see ! The charm of its situation, the wealth of picturesque and characteristic detail in its streets, its market-places, its amphitheatre ! A few sketches and the journey is continued. The end is too near : they must halt only when they arrive at Venice.

At last they reach the Adriatic and a gondola takes them the two leagues which separate Venice from the shore. Their feet touch the soil of the mysterious city and they alight at the Albergo Danielli.

But, alas, the rain had not stopped. A dull leaden sky threw a gloom over everything. It was a bitter disappointment for both of them. The good humour and the high spirits which would have been so natural in a young artist of Bonington's temperament in this incomparable city deserted him. " He is in a dismal mood," writes Rivet. " He ought to have someone always with him to make him laugh." We might have accused him of peevishness were it not known that he was suffering from the first symptoms of the malady which was to bring him periods of hope in which he worked at highest pressure, and, alternating with them, periods of the blankest depression.

However, despite the handicap of the vile weather, he displayed tremendous energy, and he passed in Venice his happiest moments. Architecture, which in Normandy and Paris had supplied him with subjects for so many interesting pictures, occupied him here to the exclusion of everything else, and the landscape painter who could depict with so delicate a touch the passing effects of light on the shores

VENICE: A SKETCH ON THE GRAND CANAL

Oil. In the possession of Mr. C. E. Hughes

VENICE: ON THE GRAND CANAL
Pencil. In the possession of M. A. Dubuisson

VENICE: THE DOGE'S PALACE
Pencil. In the possession of the Marquess of Lansdowne

VENICE: THE GREEK CHURCH

Pencil. In the possession of the Marquess of Lansdowne

VENICE: VIEW ON THE GRAND CANAL

Oil.

of the Channel threw himself with equal ardour into the study of the palaces and terraces of Venice. There exist a number of his sketches taken on the Grand Canal, in the market places, on the Lido. When the weather was altogether unpropitious the two friends visited the rich collections of masterpieces by Tintoretto, Titian, Veronese and a host of great men whose work could be seen only at Venice and whom they as yet knew only by name. There could be no greater joy to a colourist such as Bonington than to realize the dreams which hearsay had conjured up. "We go to the Academy, too," writes Rivet. "They give us every facility; we can go close to the pictures, and even touch them." Thanks to a letter of introduction which Rivet brought with him, they had access to a most interesting collection of ancient costumes. Among these they made forty-three sketches.

Time passed, and the rain, which had not stopped since the beginning of their journey, precluded the accomplishment of anything but studies. By April 29 the blue sky of Italy had not yet appeared, and one can understand the disgust of the painter, who had come so far and so full of hopes, when he felt the time slipping by without a prospect of being able to achieve anything definite or complete.

But a change came at last, and favourable news from Paris brought Bonington some encouragement. "My friend has been a little more docile the last few days," writes Rivet. "He has had a letter from his father, who tells him that not only has the price been received for all the pictures he has sold, but that every one that he had done, without exception, has been bought and paid for, so that he finds himself in possession of a capital sum of 7,000 or 8,000 francs earned since January. It is splendid, and I have advised him to buy a house when he gets back. But what is still better for his travelling companion is that he has begun to complain less about the little he has done, and, apart from a few jeremiads on the meagre amount of strength which nature has put into his right arm, he has become quite bearable."

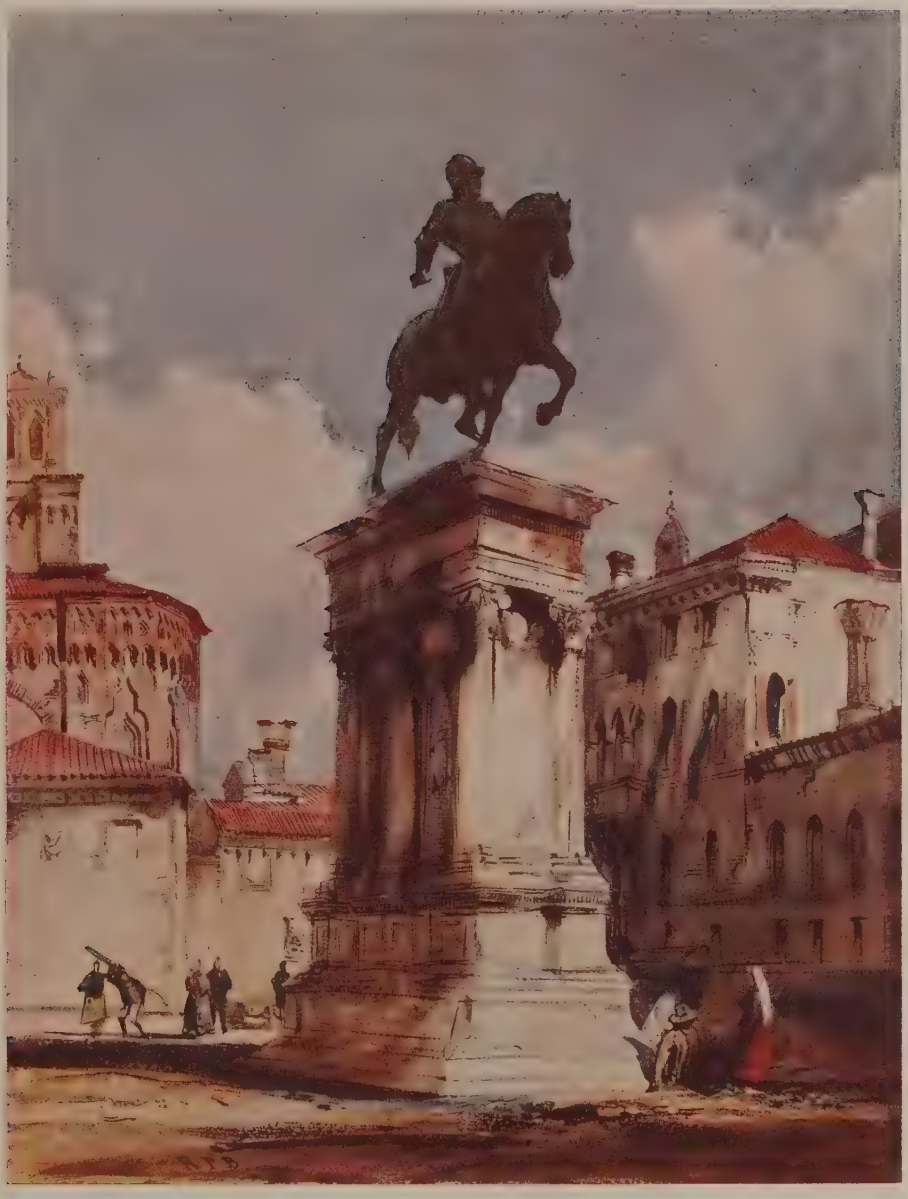
We may take it that the two companions at Venice did not indulge in adventures or frivolous dissipation. "Our life is always the same," writes Rivet. "After the walks and the work of the day we return at half-past five, when dinner is served in our room. The menu does

not vary. Then we go and take coffee in the Piazza S. Marco. Sometimes at 9 o'clock we go for 17 sous to the theatre where *La Semiramide* is being played indefinitely. Then we have an ice, at a cost of 6 sous Austrian money, which is equivalent to a little more than 5 sous in French."

We find then nothing wild or exciting about the distractions of the friends. Their day was fully occupied with serious work and there was no time for other attractions. None the less it is astonishing how many studies Bonington made in a stay which did not last more than a month—from April 20 to May 19. We know of fifteen oil paintings dating from Venice, as many water colours, and a quantity of drawings. And besides these there are certainly some lost. Little by little the painter was gaining confidence ; he was growing accustomed to the clear atmosphere, he saw how it should be rendered, and he was beginning to acquire that artistic freedom of spirit when confronted with his subject which gave him full mastery over his materials. "He works hard and adopts so readily the suitable style and method," writes Rivet, "that he is more and more successful and more and more easily so."

Carried away by the ardour of his work, Bonington spoke of prolonging their stay right up to the limit of the time fixed for the return to Paris—that is to say, almost the middle of July. But Rivet wished to see Bologna and Florence. Mutual concessions were made and on May 10 it was arranged, in deference to Bonington, that they should remain in Venice about ten days longer.

One can readily believe that these few days, during which there was better weather, were made good use of by the painter, who, having that much breathing time, felt better armed and more sure of himself. He had been doubtful and uneasy during the first days of his arrival in Italy, but the artist in him was soon awakened by the stronger light, the clearer horizon which seemed to elude the laws of aerial perspective, and by the colours, so strange to an eye attuned to the delicate quiet greys of the north. To this short period we owe some delightful canvasses and some marvellous water colours. It was during this time that he completed the little masterpieces called "The Piazza of St. Mark," "View of the Grand Canal," "The Ducal Palace and the Piazzetta,"



VENICE: THE COLLEONI STATUE

Water Colour. Louvre

"View of Venice from the Lido," etc., etc., and in all of them are found those qualities of clearness, lightness of touch, delicacy, sincerity and picturesque charm which characterize his best works.

It is curious to observe how, amid the preoccupation and the effort of rendering aspects which were new to him, Bonington arrived in several of his paintings at a technique, a strong sense of values, and a harmony which frequently recall Corot's early studies in Italy. Corot was himself at this very moment in Rome, where he had been some months. There is a distinctly visible resemblance between the efforts of the two painters, inspired as they both were by the same desire to render forcibly and conscientiously the beauties of their subject.

This perfect sincerity, which is traceable in all the Venetian studies of the young Englishman, led him to certain results which at that period were quite unexpected. For the bituminous and red tones, for the warm tints hitherto reserved exclusively for the foreground—we know very well how in their foregrounds the painters of this generation misused their siennas, raw or burnt, their umbers and their bitumens—Bonington was not afraid of substituting the blues and violets reflected in the shadows by the blue of the sky. The view of the Columns of St. Mark, in the National Gallery, presents a remarkable example of an audacity which must have startled those classical landscape painters, his contemporaries.

There is no doubt that the great Venetian painters exercised, possibly without his knowing it, a very great influence on him. Their bold and striking schemes of colouring urged him to attempt even more than they. And it is a curious thing that his admiration was given neither to Canaletto nor to Guardi, but to Veronese, whose luminous atmosphere and colouring had so caught his fancy that several of his compositions, stamped with originality though they are, look as though they had been taken from one of the paintings in the Ducal Palace. Some two years later, when poor Bonington was on his deathbed, only a few hours before the end, he had still a pencil in his hand, and it was a Venetian scene in the manner of the charming fantasies of Paolo Caliari that he tried to draw.

At length he tore himself away from the fascinations of the city.

On May 19 the friends crossed the lagoons in a gondola for the last time, and as soon as they landed, took the road for Padua. Here they copied Titian's frescoes. A short halt and they were off again to Ferrara, with its wealth of mementoes of the D'Este family, of Tasso and Ariosto, and its academy containing numerous celebrated works by Domenichino, Guercino, Guido and Raphael. These masterpieces of the schools of Bologna and Rome wakened no enthusiasm in our friends, who found in them nothing to compare with the splendid harmonies and the warm and dazzling colouring of the Venetians. "I hardly like to admit," writes Rivet, "that Raphael looks to me all brick colour. I have been spoiled by the Venetian school."

From Ferrara, where they hardly tarried, they reached Bologna, so charmingly placed at the foot of the Apennines, and here they made a few sketches. It is from one of these that Bonington was able later to etch the only plate that we have by him.

"Bonington has said nothing since we left the lagoons," writes Rivet. "He regrets Venice, though she treated him so badly with her rain and incessant storms, and he left the place with a presentiment that he would never see it again."

The extreme limit of their journey was Florence. Thither they set out, crossing the Apennines mostly on foot. Someone had told them of a volcano at Clavigliago, but they found there only a very small flame dying away in smoke: there was no crater, and no upheaval. They stopped at the little inn of Mascheri, the village commanding the valley of Magello. Nothing could be more beautiful or more imposing than these ranges of mountains, overtopping one another, losing themselves in the sky, now crowned with clouds, now glittering in the sun, with their noble lines, severe or tender, dotted with towns and villages so happily planted on the slopes that one might believe that some great artist had arranged them. It is that marvellous country in which strength and grace and purity are united under the most beautiful sky that exists anywhere. For a whole day the travellers made sketches, now scattered and probably lost. On the 24th they were at Florence, having taken five days over the journey from Venice. It was rapid travelling for the period, and it allowed them few opportunities for

THE QUAY

Water Colour, South Kensington Museum

VENICE: THE LAGOONS
Oil. In the possession of M. Warneck

VENICE: THE GIUDECCA
Oil. In the possession of Mr. W. A. Coats

VERONA: TOMB OF THE SCALIGERS

Water-colour. In the possession of Mr. W. A. Coats

work. The time spent at Florence was a week, broken by a trip to Pisa.

Of their stay in the town of the Medici, so full of masterpieces, and of their excursions in its enchanting neighbourhood, we have no details of any interest. Charles Rivet's journal is silent, and I cannot remember having seen any work done there by Bonington, though the 1829 sale catalogue indicates that there were views in and near Florence in his possession at the time of his death. Some water colours done at Pisa are known, however. It is curious that studies should have been found relating to all the places where he stopped in Italy, with the exception only of exquisite Florence, which might have tempted him more than any other town.

They left Florence and stayed at Sarzana, a beautiful country where the women still wear delightful costumes—of which a sketch by Bonington survives: a little straw hat well posed on hair bound with a net, a white skirt edged with blue, a black bodice and a blue apron with a little pocket.

Our friends remained a little while at Lerici, a small village at the extremity of the Gulf of Spezzia, celebrated as one of Byron's stopping places. It is from here that Bonington took the view, many times reproduced as an engraving, which bears the name "View of the Gulf of Spezzia." Three little studies and a number of sketches also date from Lerici.

On June 7 they were at Spezzia, where the painter made more notes and sketches; on the 11th Turin was reached, after two days spent at Genoa and a night at Alessandria. On June 20 they were back in Paris.

NOTE TO CHAPTER VIII

VENICE IN 1826

It may be noted as a coincidence that Sir David Wilkie was in Venice at the same time as Bonington and his friend. Ordered to travel abroad for his health, Wilkie had left England towards the end of July 1825—doubtless very shortly after the visit which Delacroix records

having made to his studio—and, after a stay in Paris and a leisurely progress which took him to many of the principal towns of Italy, he arrived in Venice at the end of April in the following year, and remained there about a month. Extracts from his journal and correspondence, which relate chiefly to the works of art which he eagerly inspected, give some idea of the impression made upon him by the city itself.

The following, dated May 1, is from his journal :

" This, after all I have seen of pictures and descriptions, is a most remarkable city—the Amsterdam of Italy. Houses smaller than I expected ; but cleaner, neater, and more comfortable than any on this side the Alps. Trade, as well as houses, declining doubtless, but such bustle, and such crowds of people, that one wonders at every step that this should be all going on in the middle of the sea."

In a letter to his sister, dated May 26, he writes :

" The city of Venice and its works of art have been a continued source of amusement to us. By land and by water the town is full of intricacy, full of St. Martin's Courts, of Maiden Lanes, and Cranbourne Alleys, interrupted at every corner by canals and high bridges. Street there is none, nor horse, nor carriage, nor any animal larger than a dog ; nor any bird but the pigeon and sea-gull ; foot passengers have it all to themselves—all is pavement, and, though in crowds, you walk clean, without either mud or dust. The Piazza of St. Mark is the largest open space to be found ; this, with the Byzantine Church of that saint, and the palace of the Doge, is splendid, and finished beyond any place or buildings I have seen—a perfect picture. But the most novel change in one's peregrinations in Venice arises from the water-carriage : in gondolas, instead of coaches, we move silently along through narrow lanes, creeks, and turnings, and can be set down at any Palazzo, and almost at any shop, with equal facility, and at a cheaper rate than can be done by coaches in London or Paris. A well-appointed gondola, with livery-servants to row, is here the criterion of wealth."

Wilkie adds that the Consul-General, Mr. Money, is almost the only English resident, but that other English visitors are arriving.

Finally, on his way to Innsbruck, he writes to his brother :

" Venice, however interesting in point of situation and the art it has produced, is considered by all as a dull residence, a place where exercise is interrupted, and where the easy and cheap conveyance by the gondola is too luxurious to be wholesome. I passed, however, a very pleasant time in Venice."

THE LESSON ON THE LUTE
Oil. In the possession of M. de Lajudie

HENRY III. AND THE ENGLISH AMBASSADOR
Oil. Wallace Collection

CHAPTER IX

CLOSING YEARS

IN 1826 Bonington, who had his studio in the Rue des Martyrs, exhibited at the Royal Academy a picture, "The French Coast." This picture attracted attention, but the name of the painter was so little known that the *Literary Gazette* declared that there was no artist of the name of Bonington, and that it was the work of William Collins.

In 1827 Bonington sent four paintings and a water colour to the Salon. The paintings were: "Francis I and Marguerite of Navarre," and "Henry IV and the Ambassador" (both in the Wallace Collection), "The Ducal Palace, Venice," and the "Entrance to the Grand Canal, Venice." The water colour was the "Tomb of St. Omer." This last was destroyed in the sack of the Palais Royal in 1848; it has been reproduced by lithography and steel engraving. At the same time he exhibited three pictures in England: "Henry III," "The Grand Canal and the Salute," and a "Coast Scene."

The favourable notice which he received from the public and the critics in his native land led him to decide to make another trip to England, and on this occasion to pay a visit to Sir Thomas Lawrence, who was at the height of his powers and his reputation. When he was previously in England he had not gone to see Lawrence, and when Mrs. Forster, mother of the Miss Forster mentioned in an earlier chapter, who had given him a letter of introduction, asked him why he had not used it, he replied, according to Thoré, "It is because I do not yet think myself distinguished enough to be presented to Sir Thomas. But when I have worked seriously for another year, perhaps I shall deserve the honour."

The great portrait painter welcomed him with much goodwill, regarding him as a rising artist with a future whom he ought to

encourage. Not being a landscape painter, and having given very little attention to the study of nature in the open air, Lawrence could not appreciate at its true value the most original and attractive side of his young compatriot. Bonington, it is true, was as modest as ever. When he went to see Lawrence he regarded him as an artist of merit infinitely superior to his own, whose footsteps he hoped some day to follow. At this period he had an ardent longing to strike out a fresh line and, following the ideas of his time, to educate himself as a painter of history—the great painting, as it was called. He, too, dreamed of producing huge figure subjects such as we see in so many canvasses by his contemporaries. The title of "history painter" carried with it a kind of nobility in his profession. There were few artists who had not on their conscience some attempt at an enormous composition either in the classic manner or the romantic, in which Deveria had just made such a hit with his "Birth of Henry IV." Bonington might reasonably hope for a like success. Would he have achieved it? He was certainly sufficiently gifted to succeed in this class of subject, as in all the others, but the quality of his work and his methods of technique, allied with a taste which was delicate and elegant rather than vigorous, scarcely fitted him for it. Who knows whether such an attempt might not have lost more than it gained?

The modest opinion which he held of his own work is further reflected in the following letters:

"*Paris*,
"*Rue des Martyrs*, *N.* 11.
"*October* 1827.

"My dear Sir,

"Availing myself of the kind offer of Mr. Pickersgill, I have forwarded to you a small painting in the hope of completing the order you honor'd me with, when in England last. I must beg you to look with charitable eyes, at least till you may see it in a frame or varnished—the subject is a street in Verona, the building that advances is the Casa Mafei. May I request the favour of a few lines with your opinion; should it not meet with your approbation I beg you will by no means keep it from motives of delicacy. I would rather make a dozen trials and

EVENING IN VENICE

Oil. In the possession of Col. Stanley

I hope to succeed at last. My friend Mr. Barnett wrote me you wished some drawings from Shakespeare with views, Venice, etc., etc., but neither did he mention the size nor whether you wished the figures or background to be the principal. I have not yet commenced them, expecting to write to you soon.

"Anxious to hear from you on this subject as well as respecting my painting, I can sincerely hope that my endeavour may prove successful,

"Allow me to remain,

"Your most obliged,

"R. P. BONINGTON.

"*Mr. D. Colnaghi,*
"*Pall Mall East,*
"*London.*"

"*Paris,*
"*Rue des Martyrs, N.* 11.
"*November* 5, 1827.

"MY DEAR SIR,

"As usual, I have to commence this, as well as all my other letters, with excuses for much long and unpardonable delay. I cannot but wish to accept your most flattering offers, though I fear that my having so long deferred writing to you will render any offer of mine respecting the Père la Chaise drawings quite useless; I hope I shall be able to acquit myself more punctually with the Venetian drawings. I cannot well say how proud I should feel to see any of my drawings engraved by you. I will do you a picture as soon as possible. Could I ask the favour of your exhibiting the one of the two columns at the British Institution, this winter? I believe it should be there by the 1st of January. I am ashamed thus to trouble you, and to return you a barren and miserable scrawl for your kind letter, but I dread waiting till the morrow to lengthen it.

"I shall be truly happy to undertake any commission for you here. Again accept my thanks for your kind offers and believe me, dear sir,

"Yours most truly,

"R. P. BONINGTON.

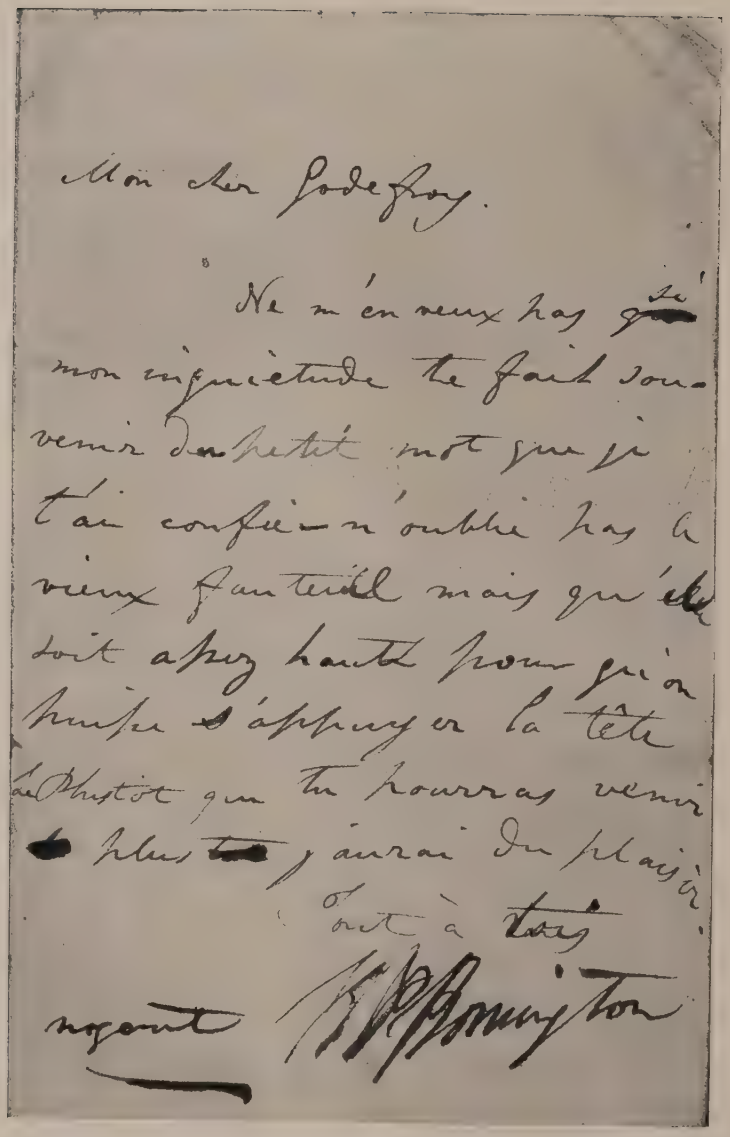
"*To W. B. Cooke, Esqre.*
"*Soho Square,*
"*London.*"

No Père la Chaise drawing by Bonington is engraved. "The two columns" evidently refers to the painting, The Columns of St. Mark, Venice, which, exhibited at the British Institution, was bought by Vernon, and is now in the National Gallery. This was engraved by J. B. Allen.

At the end of 1827 Bonington was installed in a new studio in the Rue St. Lazare, "where," says Virgile Josz, "he intended to produce a number of pictures for which he had received commissions, and a great many illustrations promised for the important publications of Taylor and Lefebre-Duruflé." He was then making a comfortable living, and he was intimate with several rich collectors. His name was well known and commissions for pictures came from all quarters.

Alas! it was in the hour of success—glory, one may almost say—when he was about to receive the reward of his prolonged effort during years of intelligent and dogged work, when his vision had matured and he felt sure of himself, when he had in his brain so many motives the execution of which would be child's play to him—it was then that the evil which secretly threatened him made the most alarming progress. His rapid decline filled his friends and his family with dismay. Little by little the fever wore him out, allowing him only brief intervals when he could seize yet again his pencil and brushes. However, he hoped for a cure—hoped vainly right to the very end, with the happy optimism of a sick man in the last stages of consumption. In May of 1828 he painted one of his most charming compositions—two figures in a delightful garden. This picture, "The Lute," was engraved in *The Anniversary* for 1829. He was still able to exhibit, and to the Royal Academy of this year he sent two pictures which had appeared at the Salon of the year preceding. These were "Henry III" and "The Grand Canal." He sent to the British Institution, "The Piazzetta and Columns of St. Mark" mentioned above.

The returning spring filled him with an irresistible desire to see nature once more in the holiday robe of her eternal youth. Emaciated and exhausted, breathing with difficulty, but with a constant longing to be at work, he wished to renew his excursions in Normandy, which country he revisited always with the same pleasure and the same artistic



Mon cher Godefroy.

Ne m'en veux pas si
mon inquiétude te fait souvenir de petit mot que je
t'ai confié — n'oublie pas le
vieux fauteuil mais qu'il
soit assez haut pour que je
puisse m'appuyer la tête
aussitôt que tu pourras venir
plus tôt j'aurai du plaisir
tout à toi

ton ami R. P. Bonington

FACSIMILE OF A LETTER FROM BONINGTON TO M. GODEFROY,
21ST JULY, 1828
Original in the possession of M. A. Dubuisson

fervour. He set out, accompanied by his friend Huet, whose tenderness and affection alleviated his hours of suffering and discouragement. But he got no farther than Mantes before his strength failed him, and he was compelled to return to Paris and take to his bed. After that he scarcely left his room excepting to take a slow walk, supported by some devoted friend, in the Cours la Reine or in the direction of the Bois de Boulogne. "Doctor Carrier, the brother of his friend Carrier, the painter, attended him," says Thoré, "with every solicitude inspired by a great artist so young and yet so near to death. An Englishman, Mr. Henderson, took him nearly every day for a walk in the Bois de Boulogne. He continued to work incessantly. A large and superb drawing of the Paris quays dates from this period."

Indications of the amount of work which he had in hand and in prospect about this time are given in some autograph letters and notes in the possession of Messrs Maggs. One of these, posted on July 13, 1827, is addressed to Mr. J. Barnett, in London. Mr. Barnett has evidently sent him several commissions. "What with pictures, and what with drawings," Bonington writes, "I shall not know which way to turn myself." One of Barnett's suggestions is for a series of illustrations to "A Midsummer Night's Dream," which Bonington declares he is "all anxiety" to do. He mentions also pictures which he is doing for Mr. Carpenter and for Mr. Colnaghi. A receipt signed by Bonington and dated February 23, 1828 shows that Mr. Carpenter paid him the sum of £131. 5*s.*; and a letter to Barnett from Paris two or three weeks later contains a small sketch of Carpenter's picture. It is described as "The Grand Canal with the Church of the Vergine del Salute, Venice."

The letter reproduced in facsimile facing this page gives a pathetic hint of his sufferings. The date of the postmark is July 21, 1828.

The doctors and his friends gradually gave up hope of a cure; poor Bonington was wasting away before their eyes; evidently he could not last long. His father, who, now that his son had won success, saw with despair the flight of all his own hopes of fortune, sought everywhere for someone with the skill to cure this young man who, promising so much, was being struck down in the very prime of his life. He was told of the quack doctor, St. John Long, who had achieved in London a

certain reputation for the treatment of consumption. He decided that his unhappy son should run the risk of the voyage and of the resultant fatigue in order to consult him. There is in existence a letter to Colin, dated "Tuesday evening," 1828, excusing himself for not being able to see him owing to the preparations for his approaching departure.

Another letter in the possession of Messrs. Maggs was written to Mr. Barnett during the journey. It is in the handwriting of Bonington's mother, and is dated from Abbeville, Sept. 6th, 1828. Bonington apparently was able only to add his signature.

"It was intended," it runs, "that I should pass the winter in the South of France, but circumstances having in a considerable manner changed, it is thought most advisable that I should try my native air, and also have the opinion of Mr. St. John Long of London. The decision for my journey northward was so prompt that there was not time to write you from Paris. . . . My state of health being such that I could not travel without my parents, I will thank you to engage for them the room I had of Mr. Green's, as they will then be near me to take off all trouble from your amiable better half."

To this letter his parents added a postscript signed "R. and Ellen Bonington": ". . . Such is the state of our dear child that the great Power above only can save him thro' means perhaps permitted by his goodness. All apology therefore on our parts for want of etiquette must be dispensed with on the present momentous occasion—we even fear at being able to accomplish the object of our journey. Our hearts are breaking. . . ."

London was reached, but the effort proved too much for him, and the journey was futile. The end came on September 23, 1828, a few days after his arrival. In the house of Messrs. Dixon and Barrett, at 29, Tottenham Street, Bonington breathed his last.

He was buried at St. James's Chapel, Pentonville. Sir Thomas Lawrence, Howard the Academician, G. F. Robson the water-colourist, Pugin the architect, and the Rev. Mr. Judkin attended the ceremony in honour of the artist whose early death had withheld from him the highest honours of his profession. On the day of the funeral Lawrence wrote thus to Mrs. Forster: "Alas! for Bonington! Your presage has

PARIS: PONT ST. MICHEL AND NOTRE DAME

Oil. In the possession of M. Bracquemond

PARIS: THE PONT NEUF

Oil. In the possession of Mr. Hockliffe

been fatally verified ; the last duties have been paid to him this day. Except in the case of Mr. Harlow, I have never known in my own time the early death of talent so promising and so rapidly and obviously improving. If I may judge from the later direction of his studies, and from remembrance of a morning's conversation, his mind seemed expanding every way and ripening into full maturity of taste and elevated judgment, with that generous ambition which makes confinement to lesser departments in the art painfully irksome and annoying."

After quoting this letter Thoré adds : "In spite of his eulogies one feels that Lawrence regarded Bonington solely as a promising young man." However, the great portrait painter's appreciation of him, if not absolutely complete, is sincere and just. He said what he thought with the calm deliberation characteristic of his countrymen. The Frenchman in his desire to show his admiration expressed himself with more warmth and enthusiasm and possibly went too far. Let each nation according to its temperament judge between the two.

The artist's father returned to France soon after the funeral, and on October 14, 1828, a circular letter in French, somewhat quaintly worded in the fashion of the time, was sent out notifying friends of the young artist's death :

"Monsieur and Madame Bonington and Miss Parkes have the honour to inform you of the sad and irreparable loss which they have just sustained, of Monsieur Richard Parkes Bonington, their son and cousin, who died in London September 23, 1828, aged 25 years.

"Sympathize with these unfortunate relatives ; their happiness is for ever stolen from them."

This is dated from Nogent-sur-Marne.

One day, soon after his return, Bonington senior called on M. Carlier and demanded somewhat aggressively that the drawings should be given up to him which his son, as we have already noted, used to make during the evening. Although these drawings were legitimately his own property, M. Carlier made no difficulty about handing them over. He retained, however, a very lively impression of the coarse and uncouth manner of the father of the young artist who had been for so long a welcome visitor at his house.

The sale of Bonington's drawings and paintings after his death took place in London at Sotheby's and realised £2,296 6*s.* 0*d.* Bonington's friend, William Wyld, the water-colour painter, was his executor, and in this capacity superintended the arrangements for dispersing the collection.

NOTES TO CHAPTER IX

BONINGTON'S LAST MOMENTS

A writer in the *New Monthly Magazine*, 1828, says that Bonington's "closing hours were perfectly calm: and that he was in full possession of his reason almost to the end." A letter from John Saddler the engraver addressed to Messrs. Shepherd Bros., and now in the possession of Mr. G. H. Shepherd, shows that his enthusiasm for his art did not desert him, and that shortly before his death he still had hopes of recovery. "I was a pupil of William John Cooke, the engraver, and close friend of Bonington," writes Saddler, "and had been a month with him when Bonington came to dinner. I have some curious reminiscences of the day. It happened that my master was, at the instigation of his brother-in-law, Thomas Shotter Boys, making experiments for a permanent brown ink over which colour could be washed. One of the materials was walnut juice extracted from the outside shells—and boiled down to expel the watery particles—and Bonington after dinner, while reclining on two or three chairs, made sundry sketches, with pen and brush, with the juice, and expressed his intention when he was better he should try the material further, adding his approbation of the colour—permanency had not been tried. They were brought into the study to be thrown into the paper basket, but I took care of them, with Mr. Cooke's permission, and I have them now, and have sent them herewith, also a pencil sketch by Bonington given me by Mr. Boys. . . . They are simply curious (the ink sketches) as the very last things Bonington produced—he died after that visit."

St. John Long

John St. John Long was an empiric who, at the time when Bonington was taken to consult him, had a fashionable and lucrative practice at 41 Harley Street, London. The son of parents in humble circumstances, he was born at Newcastle in County Limerick, in 1798, and during the early years of his life was put to the various occupations, including basket-making, at which his father earned a living. A gift for drawing

PARIS: THE INSTITUTE
Water Colour, British Museum

which he displayed was developed with the assistance of charitable friends, and for a time he worked as a drawing master and produced some landscapes, portraits and still-life pieces. In 1822 he came to London, and having discovered an entirely original method of treating consumption, rheumatism and other complaints, abandoned art for medicine. This treatment, consisting in the application of corrosive liniments and friction, quickly placed him in a flourishing position, in spite of two charges of manslaughter instituted by the friends of patients who had died under his care. In 1834 he himself succumbed to a consumption which he would not subject to his own treatment.

Bonington's Grave

Recent research, due to Mr. F. W. Dobson of Nottingham, has revealed the fact that Bonington's remains do not rest in St. James's Chapel, Pentonville, where they were originally buried. As Mr. Dobson stated in a letter to *The Academy*, January 1, 1910, "on June 21, 1837, his body was removed by Faculty, and re-interred with his father and mother in Kensal Green Cemetery, or, as it was then called, All Souls'. No monument, not even a memorial stone, marks the place where he lies—a strip of level grass, that is all."

Mr. F. H. Clarke throws doubt on this statement so far as it concerns Bonington's mother. He remarks that the entry in the original cemetery register gives the name Ellen Parkes, and suggests that this must have been Bonington's grandmother. Possibly it was the cousin, Miss Parkes, who figures in the announcement quoted on page 83. This lady, whoever she was, seems to have died at 10, Great Charles Street, Hoxton, and to have been buried on June 21, 1837, the date of the removal from Pentonville of Bonington's remains, which were reinterred in the same grave. Bonington's father died at 15, Millman Road, Chelsea, and was buried at Kensal Green on January, 3, 1836. That Bonington's mother died before 1838 is clear from the introductory remarks in the sale catalogue dated February 10, 1838, quoted on page 178.

The Sale of Bonington's Pictures

The two following letters, of which the originals are in the possession of Mr. John Lane, have an interesting bearing on the subject of the sale of the artist's remaining works, and throw, incidentally, further light on the character of Bonington's father.

"*Paris*,
"*April 10th*, 1829.

"MR. D. COLNAGHI.

"DEAR SIR,

"Having received a letter from my worthy friend Mr. Jn. Barnett containing the melancholy tidings of the death of Mrs. Barnett, a lady for whom Mrs. Bonington and myself held the most sincere esteem, both for her amiable qualities, and also for her extreme kindness and attention to our departed Son, sincerely do we both sympathise with Mr. B. for his severe loss and also with Mr. Dixon, her father, and his remaining daughter whose sufferings must be very great from this sudden and unexpected blow.

"Mr. Barnett also informs me that from his total incapability of attending at the present to any business from the sad cause above named, he has consigned the Case containing all the remaining works of my late dear Son to you, therefore I have taken the liberty of writing a few lines to request of you to inform me as soon as you can conveniently how you, Mr. Prout and our other worthy friends intend acting as respects the Exhibition and Sale, both highly interesting to me, the first as regards the reputation of my late dear Son, and the other as concerns the interest of myself and family, besides which, from the unavoidable delay which has taken place, I feel somewhat alarmed at the rapid advance of the season—waiting your reply—

"I remain, Dear Sir,

"Your most obliged and afflicted friend,

"RICHARD BONINGTON.

"P.S.—I wrote to Mr. Prout on the 9th of last month and by not receiving any answer, I feel alarmed lest himself, Mrs. Prout or some one of his family may be ill. I have never received any answer from Mr. Stanfield, to whom I also wrote some time ago; surely he is not worse, as he was very poorly when I left England.

"*Paris*,
"*April 25th*, 1829.

"MR. PROUT.

"DEAR SIR,

"The talents of my ever dear departed Son exceeding what was anticipated by yourself and friends from the specimens sent you, is certainly highly gratifying both to his afflicted Mother and myself, as regards his future reputation; all that is now left us, but which augments

in the same proportion the bitterness of our loss. That reputation is so very dear to both of us, that could a public exhibition be obtained upon moderate terms, I should much prefer it, and from the enquiries I made when last in London, I hope the estimate which has been given to you is much too high, as I found two sets of rooms, one in Pall Mall and the other in St. James's Street, which appeared to me very eligible, and to the best of my remembrance the highest price was about 5 Gs. per week, and probably the other expenses might also be moderated. To Mr. D. Colnaghi I feel particularly obliged for his very handsome offer of his Rooms, and should be very happy to make him the recompense required, should it be thought the most eligible plan to adopt. As respects an Auction, it so far becomes worthy of consideration, as it opens the door for competition, and which very frequently causes the property offered to the public to be sold to greater advantage. Suffice it to say, *that in whatever way you and the Gentlemen acting with you think the best method to pursue* I shall cheerfully acquiesce in, but as it is an affair so highly important, both as concerns the reputation of my late dear Son and the welfare of my family, I intend coming over as soon as I possibly can, as I really could not feel happy should I have cause afterwards to reflect that I had neglected in any way to render you every possible assistance in my power to promote the two objects above named.

"The value you have put upon the Pictures is somewhat higher than what I had thought of myself, excepting the oil sketches, which I thought with you, for the large ones about 25 Gs., but I was in hopes the least would also fetch 20 Do. The value you have placed upon the Drawings also meets my opinion, but I observe you have not mentioned the Chalk and Pencil Sketches.

"The Picture of Verona I should wish you to keep until I have the pleasure of seeing you, when everything shall be done satisfactory to all parties, as it is my intention at all times as far as lies in my power to be governed in all my actions by that excellent moral of our Divine law given "Do unto others, etc., etc."

"Receive my sincere thanks and Mrs. Bonington's to yourself and our other kind friends acting with you, and believe me to be,

"Dear Sir,

"Your sincere, afflicted, and much obliged friend,

"R. Bonington.

"P.S.—I intend bringing the basket-work which supports the Armour and some other things with me."

The following account of the sale is from *The Times* of July 6, 1829 :

"Bonnington's Pictures, Sketches, and Drawings.—The sale commenced on Monday last, and ended the day following, of the pictures, original sketches, and drawings, by the late much-admired and lamented artist, R. P. Bonnington, by Sotheby and Son, at their rooms in Wellington-street. The number of distinguished noblemen and gentlemen, patrons of art, eminent artists, print-sellers, and picture-dealers, was greater than ever were assembled on a similar occasion ; and, to the honour of modern art, and the credit and good taste of the supporters of it, very high prices indeed were obtained for every lot. The King, the Marquis of Stafford, Marquess Lansdown, Lord Wharncliffe, Lord Cawdor, Lady Blatchford, Lord Charles Townshend, Major Dawkins, Mr. Sturges Bourne, Mr. Bolland, Mr. Utterson, Mr. Bernal, Mr. Cattley, Mr. Stanfield, Mr. Heath, Mr. Prout, Mr. Colnaghi, Mr. Molteno, and Mr. Tiffin, were the principal purchasers. Few of these pictures were in a finished state, and a great majority of them were mere sketches, but they were sketches by the hand of a master, whose premature death every lover of genius must deplore. It was said in the room, that one noble lord, who could not conveniently attend, had deposited several hundred pounds with an eminent print-seller, desiring him to purchase to that amount, according to his own discretion. The whole produced two thousand three hundred pounds—treble the sum that the most sanguine person anticipated. We rejoice exceedingly at this result, because it will enable the excellent and revered relative of R. P. Bonnington to pass the remainder of his days in comfortable independence."

Bonington and Sir Thomas Lawrence

I know of no other mention of Bonington in Sir Thomas Lawrence's correspondence than that quoted above, but that his admiration for the young painter was genuine, and his interest not limited to the conventional courtesies due to a stranger bringing a note of introduction, is evident from a letter from Richard Bonington, the father, which is given by Mr. G. S. Layard in *Sir Thomas Lawrence's Letter Bag*. From this letter it seems that Sir Thomas had interested himself in the dispersal of young Bonington's effects. "Availing myself of your goodness," it runs, "I have forwarded in one large case all the Reliques of my Dear Child's Talents and Industry which devolved to me after his fatally premature death." This is dated from 16 Rue des Mauvaises Paroles, Paris, on

February 16, 1829. The sale of Bonington's pictures and drawings took place at Sotheby's on June 29 and 30 in the same year (the catalogue is reprinted in full among the other sale lists in this volume). Lawrence purchased three lots, which cost him just over sixty pounds. Two of these lots, 160 and 217, "Environs of Genoa," and "A Castle in the Mediterranean," reappeared as lots 28 and 29 in his own sale in 1830. The "highly finished" water colour of the Pont Royal which he acquired at the Bonington Sale had perhaps got into other hands, but his collection contained two other oil paintings by the young artist, including "The Turk," described as "an admired study from nature," which was bought by Colnaghi for 61 guineas. There was also another water colour, "A River View with barges at anchor, and a long iron bridge," bought by the same dealer for 14½ guineas. Lawrence's sale of engravings included lithographs after Bonington, and also a copy of the young artist's only etching, the View in Bologna.

CHAPTER X

PORTRAITS AND THE ESTIMATE OF HIS CONTEMPORARIES

THERE are four portraits of Bonington as a young man which may be regarded as tolerably true to life. One, in sepia, by himself, is said to have been sketched for Baron Rivet. The second is probably also by himself, though it has been attributed to his contemporary John Jackson. The third is a sketch in charcoal by Eugène Delacroix. The fourth, a sketch in oils by Bonington in the possession of Mr. F. H. Clarke, shows the artist standing at the back of an old lady, probably his mother, possibly his grandmother, who is seated. There is a likeness between the lady and the Louvre portrait known as "La Gouvernante." There is a fifth portrait in existence, that by Mrs. Carpenter in the National Portrait Gallery, but this is a mediocre piece of work, and according to Delacroix it is not a good likeness. Mr. Laing of Nottingham has a version of it in water colours, dated 1833. In the Nottingham Castle Museum there is a portrait in oils signed "R. P. Bonington," in which the artist appears as a boy who might be sixteen or seventeen years of age. A statue, the work of Mr. F. W. Pomeroy, R.A., and presented to the city of Nottingham by Mr. Watson Fothergill, stands in the grounds of the Nottingham School of Art.

In default of ampler details we have a written description of him. On October 8, 1828, the month after that of his death, *Le Globe* published an article on him. The writer, who seems to have known him well, drew his portrait from his recollection of him towards the close of his life :

"His face," said the writer, "was of the fine English type, and its

R. P. BONINGTON. SELF PORTRAIT
Sepia. In the possession of M. de Lajudie

PORTRAIT OF R. P. BONINGTON BY EUGENE DELACROIX
c 1825-1826
Charcoal. In the possession of M. Moreau-Nélaton

characteristic expression was never anything but melancholy. He was good and affectionate ; his friends must regret him doubly, for not only was he helpful and devoted, but also he was already almost a great artist. He was not twenty-six, and for ten years he had enjoyed a considerable reputation among his associates. This studio reputation, of which few artists can boast, should be added to that which recent exhibitions have attached to Bonington's name. The new school of painting has lost in him one of its glories : death has come to the aid of the classic."

The classic school in fact held out for another twenty years, until 1848. In that year the old hanging committee of the Paris Salon was replaced by one elected by the artists who gloried in the new school of landscape to which Bonington's career, swift and brilliant as a meteor, had given so happy an impetus.

The dispersal of the whole of Bonington's drawings and sketches after his death makes it difficult to-day to form a true estimate of the work which it is the aim of this volume to make better known. Those who lack the necessary leisure to study them, and must look to the opinion of competent judges, may accept without hesitation the judgment of the most acute and enlightened art critic of the nineteenth century. Thoré, whom I have already quoted several times, was a friend of Rousseau and Millet. He contributed to Charles Blanc's *Histoire des Peintres* some excellent biographies of painters of the English school. He it was who revealed the interesting personality of Van der Meer of Delft, who, until he wrote of him, was absolutely unknown. He rescued this great painter from the oblivion which was his lot even among his compatriots, and he restored his name to his works, all of which were attributed to other great artists of the Dutch School. Thoré speaks of Bonington with a warmth and an admiration which are infectious. He had an opportunity of seeing a collection of many of his works and he pronounced a final verdict on him which, poetical as it seems, hits off very aptly his peculiar talent. "Bonington," he says, "skims over Nature and reveals it to us like a sylph."

It is fitting to insert here, at length, the letter from Delacroix to Thoré from which several excerpts have been made in the course of this work.

"*Champrosay, par Draveil (Seine et Oise),*
"*November* 3, 1861.

"My Dear Friend,

"I received only after some delay and in the country the letter in which you ask me for details about Bonington. I send you with pleasure the few notes that I possess.

"I knew him well and was very fond of him. His imperturbable British composure did not deprive him of any of the qualities which make life pleasant. When I happened to meet him for the first time I was myself very young, and I was making studies in the gallery of the Louvre. It was about 1816 or 1817. I saw a tall young man in a short jacket, also silently making studies in water colour, generally from Flemish landscapes. He had already a surprising facility in this medium, which at that time was an English novelty. A short time after I saw at Schroth's, who had just opened a shop for drawings, some little pictures (the first, I believe, of which there is any record) and water colours charming in tone and composition. He had already all the charm which places him in a class apart. In my opinion qualities of strength or accuracy of rendering superior to those in Bonington's pictures could be found in the work of other modern artists, but nobody in the modern school, and perhaps previously, possessed that lightness of execution which, particularly in water colour, makes his works seem like diamonds by which the eye is charmed and delighted independently of all subject and all imitation.

"He was at this period (about 1820) under Gros, with whom he did not remain long. Gros himself advised him to devote himself entirely to the talent which had already won his admiration. At that time he was not painting in oil, and his first attempts were marine pieces. Those belonging to this period are recognisable by their impasto. Later he abandoned this style, which he employed particularly for figure subjects in which the costumes played an important part. This was about 1824 or 1825.

"We met each other in England in 1825 and together we made some studies at the house of a celebrated English antiquary, Dr. Meyrick, who possessed probably the most beautiful collection of armour in exist-

SELF PORTRAIT OF THE ARTIST WITH HIS MOTHER(?)
SIGNED R.P.B., 1824

Oil. In the possession of Mr. F. H. Clarke

ence. We were thrown much into each other's company during this trip, and when we had returned to Paris we worked together for some time in my studio.

"I cannot grow tired of admiring his marvellous understanding of effect and the facility of his execution. Not that he was himself quickly satisfied; on the contrary, he frequently made little studies, perfectly finished, which seemed to us to be marvellous, but his skill was such that his brush instantly found new effects quite as charming as the first. He turned to account all sorts of details, which he had noted in works by masters, by adjusting them with great skill to the requirements of his composition. One saw these figures taken almost entirely from pictures which everyone had before their eyes, and he was not in the least perturbed by it. This habit detracts nothing from the merit of his works. These details (I refer to costume), taken, so to speak, from life, and appropriated by him, gave an additional air of truth to his characters and none of the appearance of imitation. Towards the end of his life, extinguished so early, he seemed to be affected with melancholy, and particularly by reason of the ambition which he cherished of going in for historical painting. He did not attempt, so far as I am aware, to make any notable increase in the size of his canvases. Those, however, in which the figures are largest date from this period, notably the Henry III. which was on view last year in one of the boulevards, and which is one of his last works.

"We all loved him. I often said to him, 'You are king in your domain, and Raphael had not done what you are doing. Do not worry yourself about the qualities of others, or about the size of their pictures, for yours are masterpieces.'

"Some time before this he had made some views of Paris which I do not recollect and which were, I believe, for certain publishers. I mention them only to draw attention to the means he devised for making his studies from nature without being troubled by passers-by. He installed himself in a cab and worked there as long as he liked. He died in 1828. What charming work for so short a career! I learned quite suddenly that he was attacked by a chest trouble which took a dangerous turn. He was tall and apparently strong, and the news of his

death surprised us as much as it grieved us. He had gone to die in England. He was born at Nottingham, and he was only twenty-five or twenty-six when he died.

"In 1837 a M. Brown of Bordeaux sold a magnificent collection of water colours by Bonington. I do not believe it will ever be possible again to come across so splendid an assemblage. It contained specimens of all periods of his talent, but particularly the latest, which is the best. These examples were bought then at high prices. In his lifetime he sold all his works, but he never saw them rise to the enormous prices which, personally, I consider the legitimate and just estimate of a rare and exquisite talent.

"You have given me, my dear friend, an opportunity of recalling some happy moments, and of honouring the memory of a man whom I have loved and admired. I am the more pleased since there has been some attempt to decry him, and since he is, in my eyes, greatly superior to the majority of those whom we have been asked to prefer. Strike a balance between my predilections and these attacks. Attribute, if you will, to my old memories and my friendship for Bonington everything in these notes which may be tinged with partiality. . . .

"Eug. Delacroix."

We may note that Delacroix's memory plays him false in regard to the year in which he first met Bonington. As has been shown, it could scarcely have been much earlier than 1820.

Bonington's reputation has taken some time to establish itself in England, although rich amateurs had already, during his life, added works by him to their collections. It is not to be wondered at that an artist who had lived in France and done most of his work there in so short a time, should remain for a few years unknown to the English. Little by little, however, many of his landscapes and studies made their way to England, and also to Scotland, where he is appreciated at his true worth, and where the name of Bonington is synonymous with charm, delicacy and dexterity. And in France, by a reverse process, owing to an inroad of pictures falsely attributed to him, the work of the young master, though it is not well known to the present generation, yet has

PORTRAIT OF R. P. BONINGTON, PROBABLY BY HIMSELF

Oil. In the possession of the Hon. Evan Charteris

a big reputation among the majority of connoisseurs, who for lack of absolute proof are inclined to confuse him with some of his imitators.

The author of this essay in biography is not unaware of the lacunæ and the obscurities which make his work still incomplete. There is no serious document relating to Bonington's early years until his arrival at Calais, nor is there any relating to his family life in Paris during the years when he worked at the Louvre. We know only from Delacroix's letter that he worked silently at his water colours in his short jacket. That is not very much. It would have been very interesting to know the dates of his movements in Normandy and Flanders, and the routes of his travels. Did he go to Bruges, as is apparently indicated by the water colour sketch in the South Kensington Museum? If so, it must have been while he was boarding with Mme. Perrier at Dunkirk. We have a number of views by him in the Franche Comté, chiefly in lithograph. Did he have any sight of this province other than his rapid crossing of it with his friend Rivet during the Italian journey? It is very difficult to settle the question positively. It is possible that these lithographs, several of which are very beautiful, may have been executed from drawings supplied to him for Baron Taylor's work. Apart from Paris and London and their suburbs, Normandy between the lower Seine and Calvados, French Flanders, a few towns of Artois and Picardy, the route from Paris to Milan, taking in the towns which we have noted as stopping-places in the journey to Italy in 1826, and, finally, the parts of Northern Italy which we have indicated—apart from these, there is no other country which he visited or explored. One is therefore compelled, in the case of a great number of doubtful sketches which are attributed to him, to arrive at a definite decision not by affirmation but by rejection.

NOTE TO CHAPTER X

BONINGTON'S PATRONS

The following is quoted from the *Literary Souvenir*, 1835:

"The *fureur* for the works of Bonington is even greater in Paris than it is in our country. We ourselves remember to have been present

at a sale of drawings in the French capital, at which a skilfully executed copy of the *Charette*, a small landscape, with a waggon in the foreground, by Bonington, was knocked down to a French amateur for three thousand francs ; and we have been told, we know not how truly, that there exist in this country at the present moment no less than three copies of his *Lecture de la Bible*, from the celebrated original in the gallery of a distinguished Parisian collector : all of which have been purchased at the highest prices demanded for his genuine productious : yet for his noblest picture—the Ducal Palace—and several small paintings of exquisite beauty, which he disposed of along with it to a bookseller of Bond Street, he obtained, so he himself informed us a short time before his death, less than 200*l*., although his fortunate patron did not hesitate, whilst the canvas was yet wet, to exhibit one of them for sale at the British Institution at the more remunerating price of four hundred guineas. One of these very pictures is now valued at fifteen hundred guineas ; yet certain noble collectors, who purchased Bonington's pencil tracings of costume prints after his death, at higher prices than he was accustomed to receive for his finished drawings whilst living, allowed it to remain unsold an entire season in the gallery of the British Institution, on the ground that the price was an exorbitant one for so young an artist to demand."

PART II

BONINGTON'S WORK: A CRITICAL SURVEY

CHAPTER XI

THE CLASSICAL INFLUENCE

WHEN Bonington landed at Calais on his departure from Nottingham the French school of painting, which for a century had so brilliantly led the artistic movement in Europe, had just undergone a change no less profound than society itself. Artistic elegance, good taste, delicate refinement, and the joyous freedom which was always found in a pleasing and elegant setting—all these vanished in 1789 amid the cries of a people clamouring for food and for liberty. There were then other things to think about than *fêtes galantes*, pastorals, and frolics. The most celebrated of the painters of this period who survived the beginning of the Revolution found their light suddenly darkened and the praise of their works suddenly stilled. Completely forgotten, in a few years' time they seemed to belong to some past age, infinitely distant from that of the new ideas. Fragonard and Greuze were lost in a complete oblivion.

By way of exchange the terrible David, installed almost on the spur of the moment as dictator and tyrant of the arts, had decreed the cult of the severe line, and returned to the Greek statuesque ideal—though that, to be sure, was not too well understood—and an absolute contempt for grace and charm of colouring. There was a world of distance between these two schools, so near each other in point of time, and they presented a peculiar contrast. In the one there was the full bloom of liberty under an absolute monarchy ; in the other hopeless slavery under the freedom of the republic. Prud'hon alone had escaped by a miracle from the restraining influence. No other artist was allowed to look at Nature but in the manner prescribed by the master whose iron rule had made itself felt for upwards of a quarter of a century.

With the Restoration, the despot, exiled to Brussels, little by little

lost his authority, in spite of the efforts of his followers who remained in control of the studios. The younger generation were anxious to free themselves from a yoke which had become more than irksome, and all those who had individuality only wanted a suitable opportunity to rebel against their pedantic and misguided teachers. They were tired of the set subjects and the figures in academic poses supposed to be heroic, placed in surroundings which aimed at austere dignity and were merely feeble and insipid. The technique of the pictures of David's period was about as limited in its claim and its appeal to the eye as a pencil drawing in outline. The colour had to be flat, without distinction or accents, and lacking in vibration. They partook of the character of the environment in which the heroes were found whom they depicted, the atmosphere, that is to say, of studios with a north light—cold and cheerless, and always the same, no matter what scene they were supposed to represent.

The classical landscape, on the other hand, though quite as tedious, was less flourishing. It looked for salvation only in a pretended affiliation with Poussin and Claude, and Nature was eagerly transformed into something supposed to be majestic and unreal by painters whose abilities handicapped rather than helped them in the task. Men such as Bertin and Bidault lorded it over the unhappy landscape painters who were doomed to turn out either appropriate settings for heroes and nymphs, or else panoramic views so full of affectations that Nature could not but feel therein awkward and ill at ease. The canvasses of Joseph Vernet himself, which were at least clear, animated, interesting and skilfully composed, were looked upon with disdain by the "Classics" as being too full of realism.

As Constable pleasantly remarked, quoting Northcote in reference to this school of painters when they were almost on their last legs, "They know no more of Nature than cabhorses know of green fields." Frankness and sincerity were qualities condemned and reproved by those who devoted themselves to high art. Every landscape must take on an air of nobility under pain of being thought vulgar and unworthy of the walls of a man of taste.

It was inevitable that this tyranny should have its reaction, and

HEATH SCENE
Oil, National Gallery

in good time the reaction came, bringing the masterpieces—and, one must add, some excesses at the other extreme—of romanticism. It was, as we know, Géricault who raised the standard of revolt, and the studios of his day provided him with a band of young followers. Landscape at this time in France had not a large number of exponents. It was regarded as a secondary class, like the domain reserved for unskilful painters of historical pictures. Landscape painters were by no means legion ; one could easily count them. Their art was entirely governed by certain formulæ, and by methods of drawing the particular leaves of each kind of tree. Their scheme of colouring was uniform, and there was a conventional gradation of tones in the perspective—warm tints for the foreground leading away to cold ones for the distance. It is a curious thing that it never seems to have occurred to any of them to compare their stereotyped and washed-out paintings with those of the Dutch landscape painters, of which there were remarkable specimens in the Louvre.

Bonington was the first in France to show landscapes in which Nature could be recognized as she really is. Prepared by his early education in England, such as it was, and his water-colour studies made under the supervision of Francia, he was one of the few painters to admire and copy the old Dutch masters, in whose works, so sincere and faithful in their excellence, he found the touches of truth, the atmosphere, the accidental effects, and all those picturesque accessories which were lacking in the classical landscapes of the French School. When, after he left the Louvre, he looked frankly at what he had in front of him to paint in the open air and the sunshine, he found without difficulty the seductive effects of light and shade, the tones sometimes definite, sometimes suggested, which such painters as Ruysdael, Van Ostade, Van de Velde, Hobbema and Van Goyen had taught him to seek.

NOTE TO CHAPTER XI

FRANCIA AND HIS TEACHING

A servitude to the classical traditions in landscape painting is a noticeable feature of a certain period of the history of English art no less

than French, and it becomes a matter of moment to students of Bonington to determine the exact position occupied by Francia in the line of artists who helped to emancipate England from this servitude ; for there can be very little doubt that Bonington's love for effects obtainable only by close observation in the open air was fostered by, if not wholly due to, Francia's influence.

It is impossible to discover precisely what opportunities Bonington may have had for seeing while he was living at Nottingham examples of the fine work which was being done at the time, but probably they were very few indeed. It is scarcely likely that the circumstances of his family ever permitted a journey to London, and one gathers from a correspondence in *The Magazine of the Fine Arts* in 1833 that not merely Nottingham, but the whole of Nottinghamshire, had always been singularly lacking in a taste for pictures. One writer professes to know of no important work in the whole of the county excepting one historical piece by Hilton. Another deplores the fact that there was no work by Bonington in his native town, and bombastically characterizes his father's omission to present one, instead of confining the whole of his efforts to selling them, as "a blot in the scutcheon of British greatness, and in contradiction to her boasted civilization and refinement." "The counties of York, Lancaster, Warwick, Norwich, and several others," he adds, "all possess now an annual exhibition of the Fine Arts, and certainly tend in some measure to relieve this, alas ! too general cause for reproach ; but Nottingham is still a barren and desert waste in all that is intellectual."

If this was the state of things at the time of Bonington's death, it seems fairly evident that there was little of instructive value in his native place during the years that he lived there. Such examples of his father's art as are known are the work of a mind not much, if anything, above the commonplace applying itself to topography and portraiture. That he himself had tried his hand at painting before he left England with his parents may be assumed on the evidence of some of the items in the sale in 1838, following the death of his mother. One of these, "An interior with many figures," dating from 1818, is described as "one of the earliest of the artist's productions in oil." Another, "The Holy Maid of Kent," dates from the same year. A third, a sepia study, "Robinson Crusoe," was "drawn at a very early age." All indicate a leaning towards historical composition. The search, therefore, for the immediate influences which must have affected him in landscape takes us inevitably to the master who directed his studies at Calais.

In Francia we can find no trace at all of the classical influence in landscape which, when Bonington met him—and, indeed, many years later—was still to be found in England. Francia got many hints in his early training from the works of Girtin, for it is known that in the years following Girtin's death not a few copies made by Francia in the process of self-education were sold by unscrupulous dealers as originals. He could have gone to no better model, for to Girtin and to his companion Turner is due much of the credit which belongs to the English school for severing itself from the conventional methods of landscape painting which were supposed, more or less accurately, to be those of Claude and Poussin.

During the first half of the eighteenth century the influence of these painters in England was supreme, and it met its first serious opposition at the hands of Gainsborough, though much good work not based on the classical model was done by Richard Wilson. Among Wilson's followers in his own day were George Barret, R.A. (whose son's work, differing from his own, provides a definite example of the survival of the classical cult during the first half of the nineteenth century), and Julius Cæsar Ibbetson, in whose landscapes figures and cattle take a more prominent part than in those of Barret or Wilson. But neither Barret nor Ibbetson made any very deep impression on students (though perhaps Ibbetson deserves wider recognition), and Gainsborough must be identified with the most important step in the development of natural landscape painting. Even he died too soon to see his principles extensively adopted by artists. In 1788, the year of his death, Barker of Bath and Old Crome were both young men of nineteen. Alexander Nasmyth was thirty, but he had not yet made any mark as a landscape painter ; indeed, his chief practice was in portraiture, and his Scottish views did not appear at the Academy until many years after the period with which we are dealing. Gainsborough, however, lived long enough to see his reforms put into practice by amateurs. From 1760 to 1774 he was living at Bath, and in that fashionable centre, though he did not actually give lessons, there were many people intelligent enough to understand his aims. There was, in fact, what has been described as a " Gainsborough mania." This appreciation was turned to account by Alexander Cozens, himself an artist by no means tied to the classical tradition in spite of his Italian training. He practised in Bath as a drawing master, and one of his devices for training the ingenuity of his pupils was the composition of landscapes based on blots of colour which he placed at haphazard on pieces of paper. In this way he was able to produce pleasing views which taught the elegant amateurs who

went to him for lessons that pictorial art might possibly be allied with subjects no less promiscuous in their arrangement than Nature's own, and no more trammelled than she is by such rules as the classical masters laid down for the guidance of those who would paint her portrait.

Alexander Cozens's son, John Robert Cozens, brought genius to aid the taste which he inherited from his father, who, though his methods of teaching give him something of the character of a charlatan, had a very real artistic sense. John Robert Cozens is one of the very greatest figures in the history of landscape in water colour, and the extent of his influence on workers both in that medium and in oil cannot possibly be estimated. Turner in his early years declared that he was immeasurably indebted to him, and Constable described him as the greatest genius that ever touched landscape.

Cozens's influence on Turner, and on Turner's companion Girtin, was more direct than that due to the admiration of students for the outstanding work of a living master. It was during the evenings spent in the house of Dr. Monro, the young patron of most of the rising artists of his day, that they saw Cozens's drawings and worked on the themes which they suggested. Here they found also drawings by Gainsborough. Here, too, Francia, who was associated with Girtin in a sketching club, which subsequently included John Sell Cotman among its members, came under the same beneficent influence. Further, Francia, as we have seen, used Girtin himself as his model, and that he made a careful and deliberate study of other English artists of the naturalistic school is shown by the publication of a series of forty soft-ground etchings, rarely seen in its complete form. This appeared with a title page, also a soft-ground etching, containing the following inscription: "Studies of Landscape by T. Gainsborough, T. Hoppner, R.A., T. Girtin, Wm. Owen, R.A., A. Callcott, A., S. Owen, J. Varley, J. S. Hayward, and L. Francia. Imitated from the Originals by L. Francia, 1810." The subjects are in the majority of instances landscapes with trees, but there are sea pieces and river scenes. It is noticeable that in only a very few cases do they reflect at all closely the actual technique of the originals. They are all distinctly in the style of the "Imitator," and though they are in some instances not very successful, they afford an unmistakable indication that the trend of Francia's tastes was in a direction very different from that which led to the classical school.

A second volume, more in the nature of a student's drawing book,

MADONNA AND CHILD; AMIENS CATHEDRAL

Pencil. In the possession of Mr. C. E. Hughes

appeared under his name in 1814. This contained twelve plates of tree studies intended to indicate methods of drawing different trees so that their distinguishing characteristics would be recognisable.

There can be little doubt that Francia placed these plates of his in front of his pupil, not, possibly, as definite drawing copies, but as indicating the bias of his own tastes.

We get thus a distinct, though possibly slender, connection between Bonington and some of the greatest masters of English landscape painting. It must be remembered that any resemblances that may be sought in this connection are rather collateral than direct. They are to be found less in the technical handling of a subject than in the mental attitude which the artist adopted in regard to it. There is little if any actual resemblance between the best works of Gainsborough, Cozens, Turner or Girtin ; but there is a factor common to their work, as to that of all really great artists in landscape. Each of them provides unmistakable proof that he had a sense of the spiritual beauty of common objects of the country, a beauty, independent of the matter-of-fact connection of topography or history, which the artificialities of the classical school did little to bring into evidence and much to obscure.

The museum at Calais has an interesting, and, from the standpoint of the student of Bonington, instructive collection of works by Louis Francia. In particular there is an album containing sketches and studies for pictures showing a considerable variety of subject and treatment. They include landscapes—tree studies and stretches of country ; coast and river views ; and street scenes ; and there are also many notes more or less carefully elaborated of ruined buildings and other picturesque architecture. The majority are in pencil, sometimes tinted. The architectural pieces are drawn with a firm strong line, and with some feeling for the suggestion of old masonry. The style seems to be quite individual, and it might easily puzzle anyone who came upon an unnamed example to attribute to it the correct authorship, though it is work evidently of the English school.

The features of similarity between Francia's subjects and Bonington's are to be found chiefly in the river and coast views, and, in a minor degree, in the landscapes. Between the architectural work of the two there is no technical resemblance, but we find indication of the same mental outlook in the choice of a scene. Francia's use of the pencil in this connection suggests some amount of quickness governed always by a deliberate aim at a certain effect—such an effect, for example, as is

seen in the careful, though always vigorous drawings (a distinct class) which Cotman produced in some variety to serve as copies for teaching purposes. Herein Francia differs from Samuel Prout, J. D. Harding, David Roberts, John Scarlett Davis and others who devoted their attention to picturesque architecture. Each of these men transcribed pretty much what he saw, and relied for the interest of the result less on accidental effects of atmosphere or lighting than on the connection of locality. They worked, to put it briefly, in the spirit of topographers. Cotman, though he did numerous etchings of an antiquarian and architectural interest, had at heart little of the topographical spirit, and Francia had just as little. One seems to see when he drew a ruined abbey that it appealed to him less as a particular abbey in a particular spot, than as something with a general value by reason of its masses of broken stone and ivy-grown arches, among which the sun created mysterious shadows mingled with clear points of light and colour.

Here, I think, we can trace a good deal of what made Bonington the artist he became. There was something of the topographer about him, but not much. He was fascinated, as any romantically minded young man must have been, on his visits to the old towns of France and Italy, by their novelty and beauty, and it was natural enough that, being frequently pressed for time, he should select the views which would most vividly recall a locality when he had left it. He made the most of his opportunities.

In Venice, for instance, he made careful pencil studies of the familiar sites from several points of view. It is noticeable that in some of the pictures worked up from such sketches he is not always at his best. The painting from the Vernon Collection in the National Gallery is, I think, an example of topography with very little inspiration.

It is worth noting here that with all his freedom and rapidity of touch Bonington was very accurate in his drawing of the general character of his subjects, and his suggestion of architectural detail, though not particularly minute, shows most careful observation. When painting from his pencil studies he followed fairly closely his original notes, and relied for his effects on the grouping of his figures and on accidents of light and shade which he seldom indicated in his pencil sketches made on the spot. It may be taken, therefore, as a fairly reliable test of the authenticity of works attributed to him that his pictures do not contain rearrangements of scenery such as Turner frequently used, and that small inaccuracies of detail may provide

VENICE: THE DOGE'S PALACE

Pencil. In the possession of the Marquess of Lansdowne

VENICE: THE DOGE'S PALACE

Pencil, heightened with white. In the possession of the Marquess of Lansdowne

reasonable grounds for questioning an attribution. An example may be found in the pencil views of the Doge's Palace in the Marquess of Lansdowne's collection (reproduced on the opposite page). Here the range of windows facing the Canal are shown with two of them on a lower level than the other four. This is as they are in actual fact, and Bonington, having so drawn them, would not be likely to forget the variation when making a water colour or a painting from the study. The view attributed to Bonington in the Metropolitan Museum at New York shows all six windows on the same level. I have seen only a photograph of this picture, but on the evidence alone of this error in detail I should be inclined to ascribe the painting to E. Pritchett. This artist painted many Venetian and other views which have been mistaken for Boningtons, and certainly in some of them he introduced the inaccuracy of the window levels. One of them, a signed water colour view of the Doge's Palace taken from much the same standpoint as the Metropolitan Museum painting, belonged to Mr. A. H. Wild, and was sold at Christie's on 16 June, 1922.

But though many of Bonington's works were so true to the life of his time that they have in some measure the value of historical documents, yet I think he seldom produced them with any such definite ideas as possessed Prout, Harding, and the rest. There is almost always something more than mere place-portraiture in Bonington's topography, and that something, if we analyze it dispassionately, and strip it of all the marvellously attractive clothing in which his alert mind was able to dress it, will be found to be based, broadly speaking, on a sense of light and shade, and of colour contrast which is a subsidiary of the same thing.

If one wishes thoroughly to understand an artist's mental attitude in regard to his subjects it is essential to study his rough sketches, and Bonington's pencil studies of architecture are particularly illuminating in view not only of his own development of them, but also of his debt to Francia. Francia was an artist who understood the principles of art and he recognized good work when he saw it. One of the few facts known about his early life is that he brought to England a very fine altar-piece by Memling which was formerly in the church at St. Omer. We may take it that he had the additional qualities of a good teacher, though he was not always able to satisfy himself when he put his principles into practice. Bonington was quick to grasp the spirit of his master's instruction, and he had the true instinct for its application. The

difference between the two is readily discernible. Francia's touch with architecture was, as I have said, rapid yet obviously deliberate. Bonington's was more rapid, and there is in his best sketches scarcely any feeling of deliberation at all. You can tell that there was not any groping after an effect. With Francia you can see what he wanted, and you can see that he did not always get it. There are, as it were, occasionally two meanings to his sketches. You can read the lines themselves, and you can read between them. With Bonington there is only one meaning. His sketch is exactly what he meant it to be, and it is exactly right. You are just as satisfied as you know he must have been. He has caught some effect of calm or contrast or dignity or prettiness, and you are almost able to share with him that elation which an artist experiences when he has made a good sketch and knows that he will be able to make a good picture from it. We find from his sketches that though he owed a good deal to Francia—a good deal which he could not possibly have learned from any of his associates in Paris—he added much which we cannot detect in his first master's work. Bonington's pencil line is, I think, best described by the word nervous. There is sympathy in it, and affection, strength and tenderness. Its hold over a subject is more than a grasp ; it is a caress as well.

THE WAGGON

Water-colour. In the possession of the Misses Coats

CHAPTER XII

BONINGTON'S WATER COLOURS

OF an independent spirit, due largely to his being a stranger in a foreign land, Bonington was able to free himself from the tuition of the masters of the classical school. Already as a pupil under Gros he had, as we have seen, had works exhibited for sale in the Rue de la Paix—fresh, luminous landscapes, warm in colour, clear in tone, as novel as they were attractive to the artists of his generation. They were noticed immediately, so ready for a change were those who were interested in art. He was spoken of and his name was known to painters and collectors before he was twenty.

The novelty of his methods helped to attract attention to him. His methods, however, were only novel to his own generation, for they had already been employed with considerable success by the painters of the close of the eighteenth century. Fragonard, Louis Moreau, Lavrence, Baudouin and others have left compositions in this manner treated with their customary vivacity and skill. But anything suggestive of these men so far as grace and charm are concerned had disappeared with the Revolution, and all attempts at painting in water colour had been abandoned. Indeed for some long time this medium had been employed in France only by engineers and architects. By a phenomenon which is not rare in the history of the two nations, at the moment when French artists gave up the use of water colour—towards the end of the eighteenth century—their English confrères began to attain a proficiency in this class of painting, and in the course of a few years they achieved a mastery and a success which had no equal in any other country. This movement, which one may almost call spontaneous, so rapidly did it develop, bears some relation to the English climate and to the particular artistic leanings of the English

people ; just as elsewhere certain special branches of art attain prominence in particular countries ; the fresco, for example, in Italy.

Misty skies, the varied and frequently elusive effects of a light that is always diffused ; the fresh tints of a country whose vivid colouring is maintained by a constant humidity ; the popularity in the English school of sea pieces and views on lakes and rivers—subjects in which water colour finds its happiest applications—all these things must have contributed to the favour which this method has enjoyed in England since the spread of a knowledge of its use. It is possible that an analagous movement would have taken place in France had it not been for the upheavals of the Revolution.

Bonington may already have been able to see in his own country before he arrived at Calais water colours which were no longer merely tinted drawings, but highly finished works. Possibly he was already conversant with the artistic essays and experiments of his fellow countrymen, for when he left England the Old Water Colour Society had been nearly fifteen years in existence, whether or not he had opportunities for such studies. Francia's teaching at Calais and his own natural talent gave him in a very short time a proficiency which enabled him to rival in this medium the most celebrated of his compatriots. When he arrived in Paris he was already a master in this class.

It is particularly in landscapes in water colour that the genius and mastery of Bonington are proved. Through these, as we have seen, he first gained recognition when he was still a student under Gros. His little sketches from nature displayed for sale by Mme. Hulin, which, as has been noted, had an immediate success among artists and collectors alike, continued to be talked about until the Salon of 1824. These water colours, executed with extreme simplicity, attracted attention to the brilliant qualities of the English school, then scarcely known on the continent, and won for it some measure of popularity. We may truly say, with Arsène Alexandre, in his *Histoire Populaire de la Peinture Anglaise*, that Bonington was really the connecting link between the two schools. He fills, then, an important place in the history of painting, in France especially, not only by reason of the novelty of his subjects and his studies in the depiction of atmosphere and light, but also by his

MEDORA

Water Colour, Wallace Collection

introduction of water colours done from nature. This medium, in fact, allowing as it does of very rapid work, has facilitated the translation into pictures of artists' impressions and has contributed in a great measure, thanks to the limpidity and the clearness which are its essential qualities, to the development of the modern school of landscape, from the masters of 1830 to the latter-day impressionists. Bonington's water colours are frequently executed entirely without body colour. They are handled with a combination of infinite delicacy and infinite vigour. When he made use of body colour he employed it with the utmost reserve, and with the lightest of touches, as for example in the interior of the church at Milan in the Wallace Collection, a masterpiece of observation in which the mystery of the columns in the soft and subdued light of old churches is rendered with a rare perfection.

The twenty-four water colours by Bonington which the Wallace Collection contains should give a very good idea of his variety and skill as a painter in water colour, not only in studies from nature, but also in romantic compositions. Many of them are complete pictures in miniature, charming and true in effect, and of an incomparable delicacy of workmanship. "Meditation," dating from 1824, in which the white silk dress of the young woman stands out so brilliantly from the variegated background of reds; "The Antiquary"; "A Venetian Scene"; the "Piazetta at Venice"; the "Leaning Tower at Bologna"; the "Sunset in the Pays de Caux," a charming effect of the close of day which has the qualities of a Turner; "On a Balcony in Venice," a delicious romantic composition, one of his last works, dated 1828; "An Odalisque"; "Medora"; the "Sleeping Turk," dated 1826, so rich in colour—almost all of them ought to be mentioned and described were it not that the description of a painting is almost always supererogatory, pretentious and futile.

Delacroix noted in his letter to Thoré Bonington's sense of effect. As a colourist he ranks with the finest and the most sensitive, and it is remarkable to observe, when once he has adopted a scheme of lighting, how consistently he keeps to it and how unerring is his knowledge of what must be sacrificed and of what must be brought into prominence by means of the sparkling and vibrating accents which he knew so well

how to obtain from his palette. His tone-values are always accurate, and if the hour of the day demands it his drawing will even approach the monochrome effect of a sepia study. Very often in his compositions he places his figures in the half shade so that he can allow the full strength of the light to play on the rich clothing which covers them or on the surrounding tints. He is much less preoccupied with the expression or the gesture of his figures than with the touches of light and colour in his composition. He is always much more of a painter than a historian.

The accessories are not neglected; they contribute to the charm of the pictures; but they are always treated largely, and at the same time with a marvellous delicacy. The details of the "Sleeping Turk" are typical and recall in their execution the Dutch and Flemish masters.

In his later years Bonington made more frequent use of touches of body colour. Some of these are strongly accentuated and give to his paintings a peculiar vivacity, notably in the studies made in Italy, at Venice, Verona and Bologna. It would be impossible to surpass these for truth to Nature, or for vigour, precision and brilliance. These firm and decisive touches of body colour are, however, always restrained and true, and they invariably take their proper place in the composition.

BOLOGNA: THE LEANING TOWERS

Water Colour, Wallace Collection

CHAPTER XIII

HIS OIL PAINTINGS

LONG practice with water colour exercised a great influence on Bonington's technique in oil. He achieves the same clearness of tone, the same transparence in the shadows, the same limpidity in the skies, the same fluidity in the water. His early pictures were thickly loaded with paint, but later he achieved an equal solidity of effect without this expedient, and he preserved, at the same time, his supreme subtlety of handling. Just as he painted his water colours with a full brush, so in oil he retained his taste for a fluid medium, and mixed a good deal of oil with his colours, even in the simple ground tones. If, on this account, his lighter colours have had a tendency to turn yellowish, the darker ones, on the other hand—the reds and the browns—have gained in warmth and brilliance. The general effect of his canvasses is one of rich colour, and the work has the appearance of having been recently done, since it was done quickly, without hesitation and without retouching, with a fluid material.

His qualities are, then, pre-eminently those of the English School to which he justly belongs, not only by right of birth, but also because in the practice of his art he never departed from its technique and methods. He was right to preserve his nationality, for at this period the English school of landscape already included Gainsborough, Old Crome, Cotman, Constable and Turner, and was very much in advance of the French.

What he acquired from his French education was a certain taste in his choice of subjects—a peculiarly clear and logical attitude of mind in regard to the arrangement of his compositions, and a fine sincerity of purpose in the general effect.

There has been much discussion of the question of the influence of the English school on French painting from the time of the Salon of

1824. The matter has been argued for and against with equal good faith, with the aid of documentary proof which has all the semblance of being irrefutable. It is certain that the exhibition of works by Englishmen made a considerable sensation among young artists, if not among the critics or the general public, and that it started a movement which engrossed the attention of the whole of the new school of landscape. "At the dawn of Bonington," says Théophile Gautier, "the romantic school in painting and in poetry received a ray of light from England." The French, it must be understood, had precursors to Bonington. Revolution was in the air, but it had been for a long time delayed, and it had remained indefinite. None of the independent landscape painters of the end of the seventeenth century and the beginning of the eighteenth had formed a school. Bruandet, Lantara, Moreau, Michel, were all isolated figures, who were not understood and who exercised no influence. They tried instinctively to reproduce a Nature which no one in France wanted to look at, and which was, in fact, avoided.

Among the very limited number of landscape painters, apart from those who have just been mentioned, from the time of Poussin and Claude down to the nineteenth century, we may note Francisque Millet, a very servile imitator of the former. It is difficult to group such men as Swebach, Lauterbourg or Lépicié in the eighteenth century with the landscape painters, for so little of their work is essentially landscape. And there are de Marne and Taunay in the same category. The painter of the eighteenth century most devoted to landscape—that is to say, among those who drew their inspiration from nature—is Watteau. He had looked at Nature and not despised her. In many of his pictures the open-air groups are treated with a breadth, a simplicity, and a feeling of movement and of truth which allow of no doubt of his efforts to depart from the decorative convention so dear to his age.

One might almost say as much of Fragonard. Joseph Vernet has left a considerable number of works of which the composition is easy and treated with a consummate skill, but which are none the less closer to the theatre than to Nature. Hubert Robert is nearer to us. He was an excellent artist, and the first to introduce the picturesque into

COAST SCENE, NORMANDY

Oil. Metropolitan Museum, New York

pictures, but his influence is negligible. In fact we must look as late as Prud'hon to find in painting the touches of truth and the direct representation of what has been seen and felt without subjection to the formulæ of the studio.

From 1820 Paul Huet, in the Isle Séguin and at St. Cloud, Roqueplan, by whom there is a sunset subject dated 1822, Isabey, and Flers had attacked Nature in a new spirit. Theirs was the great honour of showing the way to their generation, but no one to-day can say definitely and impartially what share each took in the changes which, in a few years, followed the salon of 1824. Bonington had preceded all of them, and his influence on these first innovators is unquestionable. It is good to note that Paul Huet and Bonington, united by friendship at an age when expansion is easy and necessary, and when there are no reservations or secrets between young men, were able to exchange their views and encourage one another in a struggle which was to deliver landscape in art from the rules and restrictions of the old school. But they themselves remained independent in their alliance, and their works are quite dissimilar, not only in their tendencies, but also in their general aspect. M. Réné Paul Huet, speaking of his father's relations with Bonington, asks, "How could he help being led away enchanted by the liquid transparence and the magic execution of this companion of his, whose little pictures were already masterpieces? He admired him, and it was no great step from admiration to a serious study with a view to finding out his methods. A copy made from a little picture by Bonington is so accurate and conscientious that Huet was able to put the original in its place and ask Bonington his opinion of his own work, as though it were the copy, without his discovering the substitution. It is not astonishing, then, that certain pictures by Paul Huet reflect the influence which he sought and to which he involuntarily yielded, or that, with a talent so varied and in other directions so individual, not only do some of his studies, but even some of his finished works, present a strong impression of Bonington. It would be as unjust to deny the influence exercised on Huet by the sight of the Englishman's works as to attribute to their influence alone the awakening or the complete development of his talent."

It would, indeed, be rash to assign distinct places in the ranks of this advance-guard of progress, in which each of the young men who composed it was equally fired by a desire for freedom. Who can analyze the slow invisible work of generations, bringing little by little their modifications, until they produce of a sudden a result which appears to be elemental and spontaneous? As Ruskin rightly remarks, "Not with the skill of an hour, nor of a life, nor of a century, but with the help of numberless souls, a beautiful thing must be done."

Yes, without doubt the English school was, as it were, the foster-mother of the French painters of the Restoration. There was nothing in common between the paintings of Constable and those of Bertin, Bidault or Aligny, but there was a very strong relation between Constable's sketches and some by Ruysdael and Hobbema. Certain pictures by Corot are astonishingly close to the Italian studies of Joseph Vernet, such, for instance, as the two luminous morning effects in the Louvre: the "Fort St. Ange" and the "Ponte Rialto." Th. Rousseau derives from the Dutch, and Troyon from the Flemish. The paintings of Tiepolo have exercised their fascination on many of our modern decorators, and Turner himself has served as a guide to the whole of a new school. One is always somebody's child, but all children do not recognize their parents or their grandparents. Many artists having lost, in the lapse of time, their family likeness, and even the characteristics of their race, hasten to disown their ancestors. They hope thus, in the face of history and good sense, to have the credit for being under obligation to no other influence than the strength of their own genius, and they date the birth of painting in the world from their own first efforts. A legitimate line of descent is, however, no obstacle to the development of individuality.

It is vain to hope to impose definite limits and boundaries upon schools which have so often transmitted their characteristics from one to another in the process of conforming to the taste of different countries. At any rate the recognition of the English school of landscape in France marked the moment when the classic landscape, already decadent, gave place to the modern, at first romantic, then realistic, and finally, at the opening of the twentieth century, impressionist.

MANTES

Oil. In the possession of M. de Lajudie

Bonington, during the eight years of his artistic life, took an active part in this movement, by his studies from Nature, in which he allied himself very directly to the English school; by his romantic compositions, in which, though still influenced technically by the English school, he is French in harmony, sentiment and effect; and finally by his lithographs, in which he reached the perfection of genius.

In these three branches of his art it is in the first, landscape studies direct from Nature, that he has left the most important and the most numerous examples of his work. They are signalized by a very strong note of truth, and it is astonishing to observe how the painter, so full of fancy in his romantic compositions, whose facility astonished even Delacroix, that good judge of such things, respects Nature, follows her closely and lovingly, and desires to depict her as truthfully in the main features and the details of her form as in the delicacy and infinite variety of her colouring. One might readily believe that with his marvellous power he would have allowed himself sometimes to experiment and to appeal to his fertile imagination to modify what he had before his eyes in order to arrive at a more perfect picture. It is not so, however. He retained his ingenuousness, and one has only to look at his studies—drawings or paintings—representing streets in Paris or elsewhere which time has not yet appreciably modified—to assure oneself of the scrupulous fidelity of the artist when he had Nature for his model. Very often, it is true, he has inserted, particularly in his lithographs, groups of little figures whose costumes or poses have relation to the monuments, the market places or the churches which he depicted. But in general, in his views of towns as well as in his landscapes and sea-pieces, he displays a surprising and pleasing accuracy which to-day makes precious documents of many of his pictures. He is, however, far from being finical in his sincerity. He eliminates with the hand of a great artist everything which is not in harmony with the general effect, and he is always happy in his choice of subjects, and in the time of day at which he paints them.

In order to get a clear idea of how far removed Bonington is from the classic landscape painters of his period one should examine the following among many other examples of his work. The view of

Mantes belonging to M. de Lajudie, a masterpiece of diffused light under a strong sun ; the view of the Quays of Notre Dame, belonging to M. Bracquemond, exquisitely delicate in tone ; the "Fish Market at Boulogne," belonging to Lord Glenconner ; the "Coast of Normandy," belonging to Mme. de Catheu, so wonderfully clear and golden ; the "Shore at Low Tide," belonging to Mme. de Salvandy ; the "Lagoons at Venice," belonging to M. Warneck ; the "Columns of St. Mark" in the National Gallery ; and the "Park of Versailles" at the Louvre. One may add to these the majority of the sea-pieces taken on the Normandy coast and in the neighbourhood of Calais or Dunkirk.

In all these studies the workmanship is big and decided, the touch clean, exquisite, and sensitive ; the values well observed ; the tones true and delicate ; the colour fluid, whether it be thickly laid on or thinned with a mixture of oil. He attained the extreme limit of skill in execution without falling into the tiresome knack of painters who are more adroit than earnest. The dexterity of his hand, the incomparable subtlety of his eye—his natural gifts—were not abused. They quickened the celerity with which he brought Nature into his work without sacrificing any of her freshness or ever departing from the truth. His skies, which always occupy a large proportion of the picture, are often those of the morning or the evening, when the sun, not yet at its height, or sunk below the horizon, throws long mellow shadows over the foreground. Light clouds or distant mists vary the clear, golden tones. The distance stretching to the horizon is always immeasurable. At other times, as in the sea-piece in the Wallace Collection, his skies are all white with milky clouds forming and soon to be dispersed by the sun, as is indicated by the occasional glimpses of blue which pierce them. Others again, as in M. Wauter's sea-piece or in a water colour formerly belonging to Lord Holland, are full of movement. Huge masses of cloud are driven before a tempestuous wind which buffets the boats and their sails or tugs at the cloak of the driver of a cart coming down a hill in Normandy.

Although Bonington painted all moods of the day and made his studies in all weathers, he liked to depict Nature in her calm moments and in the splendour of a sunny morning rather than battered by storms

COAST SCENE, NORMANDY

Oil, Louvre

BOULOGNE. THE FISH MARKET

Oil. In the possession of Lord Glenconner

and groaning under a squall of wind, which was the preference of his compatriot Constable. The "Market at Boulogne" and the "Normandy Coast," already mentioned, are among the most remarkable of his peaceful pictures.

In the first the sun of a beautiful summer morning floods the picture with a clear light which envelops people and objects with a golden radiance. By way of variety the sea and the shadows on the sand, very blue in tone, give an added value to the warmth of the sky. The foresail of a boat in the foreground and some of the costumes of the figures are the only strong notes of colour which make a contrast with the luminous sky and give some indication of the time of day. The scene has been taken from life; all the details are charming and true; fisher-folk, sailors, children are posed naturally and correctly. A load of fish thrown on the sand in the front of the picture is painted with the virtuosity of a Flemish master and is worthy of Snyders or Jean Fyt. Fresh, damp, rosy and clear in colour, they seem, as one looks at them, to be gliding and quivering exactly in the mobile manner of such slippery bodies thrown one upon another.

Many of Bonington's sea-coast pictures are animated by similar groups of fishermen standing by baskets of fish discharged on the sand. The artist naturally found in these the sharp definition and the strong colours which were required to give the necessary distance to his delicately-indicated horizons, lost, as they often were, in the sky, and it pleased him at the same time to give play in his turbots, his skates, or his eels, to the pearly and opalescent tints so dear to his artist eye and so happily reproduced from his palette.

Of the picture of the Normandy coast M. René Paul Huet writes to me as follows: "Soon after Bonington's death, Charles Rivet, who had been very intimate with him, conceived the idea of offering one of Bonington's pictures to the Director of Fine Arts. The picture represented a stretch of the coast of Normandy—an effect of dazzling sunlight. Warm golden rays flooded the transparent atmosphere, enveloping the background, which lost itself in a glorious aerial perspective. In the foreground are figures of fishermen, and a horse with panniers. The picture, measuring about 40 inches in breadth, is cer-

tainly one of the finest works of the master who died so young. The Director's reception of the offer was more than cold. 'Your friend,' he said airily, 'had much talent, but talent that belonged merely to a passing vogue and fashion; his successes with the public and among collectors do not constitute a sufficient title to admission into the galleries of the Louvre. With a success of this kind, which may be quite transitory, we must be cautious and wait before giving a serious and definite verdict.'

"'But, monsieur, do you, then, refuse this picture?'

"'It is not I who refuse it, but the Louvre. At this moment I cannot accept your gift. Time alone, I repeat, can provide the distant standpoint which is essential to an impartial judgment.'

"'I shall take care, then,' said Baron Rivet, 'that the picture never again returns to you. And,' he added, 'I shall leave it to my family with the express condition that it is never given or sold to the Louvre.'"

This picture has the same qualities as the "Boulogne Market," and was painted at the same time. We see in the group in the foreground a white horse which was left unfinished by the artist. Bonington had indicated the forelegs, of which one can still trace the outline, but being dissatisfied he painted them over with a light tint matching that of the ground. Then he did no more to it, and the picture remains thus incomplete.

M. Damour, an engraver of talent but lacking inspiration, in reproducing this picture took on himself to restore, according to his own ideas, the two forelegs of the horse. The composition does not gain thereby; on the contrary, it becomes clumsy. One sees no longer in the work thus ruthlessly robbed of its characteristic touch that indescribable grace which moved Thoré to utter the epigrammatic description of Bonington which we have already quoted.

And generally, as regards reproductions of Bonington's paintings and water colours, one is bound to remark how few of them are satisfactory. The majority of them do not give even an approximate idea of the charm of his pictures. How, indeed, could one hope to express with lines or hatching the subtle touches of the brush, the parts of the

COAST SCENE

Oil. In the possession of Mme. de Catheu. The picture offered to the Louvre by Baron Rivet, and refused

COAST SCENE, NORMANDY

Oil, In the possession of Mme. de Salvandy

THE TIMBER WAGGON

Oil. In the possession of Mr. W. A. Coats

picture which the artist leaves incomplete or indefinite, allowing us to guess at his ability to translate his subject—those happy marks of carelessness which allow our imagination to work in company with his? The most beautiful qualities of the painting are too often lost in these unsympathetic engravings. An exception is to be found in those of Reynolds, which are of a surprising delicacy and are as much an honour to the painter as to the engraver.

If Bonington affected most frequently in his landscapes the calm of beautiful summer days, in which everything in Nature seems to share the gaiety and the tenderness of the atmosphere, he is very far from having specialized in a particular effect. To have done this would have been to rob himself of the emotions of an artist. He sought Nature in her most varied moods—stormy weather, grey or foggy; sea shores; abrupt cliffs on which the sea had just dashed itself into floods of foam; endless plains with villages or the tower of a church standing up in the distance; bends in the course of a river; streets or market places, animated and picturesque. Everywhere he found Nature beautiful, and everywhere he followed her with the same ardour and the same enthusiasm.

His taste is perfect. There are few of his works which are insignificant; simple unfinished studies have the same interest as pictures finished direct from Nature, and give us the first notes of truth—one might almost say of realism—in the painting of the nineteenth century.

The least happy of his paintings are those in which he treated trees and masses of foliage. The freedom necessary for their interpretation takes long to acquire. He died too young to have been able to reach the point of understanding which we see in such painters as Corot or Turner. He had not yet discovered the secret of foliage; and his trees are somewhat weak in execution.

One must recall the absurdities which represented groups of trees in a classical landscape. It is probable that if he had lived Bonington would little by little have abandoned the dry and meagre touches with which he indicated trees, and have translated them with the mastery which was his everywhere else.

In his figures and romantic compositions, Bonington is not less

interesting than in his landscapes, but he is seen from an entirely different aspect. Just as he is faithful and sincere in depicting Nature, so is he unrestrained when he is producing from his own brain scenes from the Middle Ages or the Renaissance. There the colourist takes precedence of all other attributes of the painter, and he allows himself to be carried away by his fancy. His natural taste finds him poses and groupings full of grace, elegance and aristocratic charm, but he sees above all in these scenes, in which historical criticism would have good sport if it cared to analyse them, opportunities of displaying at its full value the magic of light and colour. History meant less to him than the golden rays which filter through some Gothic window and light up a part of a castle hall or a boudoir, leaving spaces of shade as a rest to the eyes and to provide the necessary contrast to the splendour of the materials, the silk dresses, the velvet doublets, the gleaming steel and the radiant faces.

What could be more attractive as regards distribution of light and richness of colouring than the picture of Francis I and Marguerite, in the Wallace Collection? Where could we find more warmth, more tenderness and more harmony? Nothing could be more at ease or more facile of achievement than the face of Marguerite, so delicately indicated, so lovingly caressed by the artist. The poses of the two figures are charmingly natural—an elegant pair, young and distinguished, in accordance with the conventional idea. The complete picture gives an unquestionably regal impression both to the eyes and to the imagination. It is, for a certainty, one of the painter's masterpieces—one which he has treated most happily and with particular care. No other gives a better idea of his brilliant qualities. Others show us his faults, for the young master was no more exempt from faults than have been other painters of great talent or genius since the beginning of the world.

The objection has been made to his figures, as to those of other painters of the English school, that they are wanting in body and solidity, and that they are a kind of dressed mannequins whose faces and heads alone have the appearance of life. This criticism, one must admit, is often justifiable.

A CHILD AT PRAYER
Oil, Wallace Collection

However, in the picture of Francis I and Marguerite one hardly thinks of faults. Under the spell of the composition and the colour one does not analyse. It is not the same with the "Henry III," also in the Wallace Collection. This picture is vivacious, and its details are charming details with the exception of the monkey playing with the crucifix suspended from the King's neck. The figures are posed simply and naturally, and the colour, rich and vivid, holds its own in spite of the dangerous proximity of Delacroix's gorgeous "Marino Faliero." But in this picture the figures seem to lack structure and their drawing character.

In the "Henry IV and the Spanish Ambassador" the defects are more in evidence, and one is the more sensible of them that the effect is less happy and the composition is less pleasing. Here the appeal is not so direct. The central group is too much in shadow; the pose of the figures less easy.

But how quickly one forgets the failings when, in the same Museum, we look at "Meditation," "The Antiquary," "The Balcony Scene," "Anne Page and Slender," and "An Odalisque"—water colours or oil paintings which charm us now by the grace of the composition, now by the facility and animation of an execution which is always sure and brilliant.

Bonington's colour is very interesting to study. Ernest Chesneau says very justly in speaking of him, that "he is no more afraid of pure tones than of late were the young English school, but they are introduced and seasoned with profound artistry." Profound, indeed, it is, for on analysis one perceives how well the painter understood the law of combination and contrast throughout the full scale of tones. Was it with him instinct or the result of reflection? Did he learn much by his intimacy with Delacroix? What is certain is that he appears to have known the theory of complementary colours, and that he knew admirably how to give each its value by putting each in its right place in respect of the others.

There are no reds near which a place is not found for some greens, no blues which are not neighbours with yellows. It is possible that one might discover some harmonies of violet and orange, though these are

colours which he rarely used, and which were, indeed, scarcely used at all in his day excepting by Delacroix.

To cite only one example of this investigation of tone contrasts. Look at the picture of "Anne Page and Slender." The costume of Anne Page is pale yellow bordered with pale blue; that of Slender is red doubled back with green. Does it not seem that these romantic painters had already some notion of the theory of colour before Chevreul, and did they not apply it with the skill of experts?

Apart from his landscapes and romantic compositions, Bonington left a great number of pencil sketches, which are scattered far and wide among collectors. The majority of these are made on the leaves of sketch books, and were never intended for posterity. They were in the nature of notes made by the artist for his own use. Many are worthy of preservation. They are very true, very spirited, and full of life, and they also form a precious record of the costumes and customs of the French restoration period, which are worth studying in any form.

ANNE PAGE AND SLENDER

Oil. Wallace Collection

CHAPTER XIV

BONINGTON'S IMITATORS

OF Bonington's oil paintings and water colours some are signed but many are not. He was, undoubtedly, of the same opinion as Georges Michel, who, when de Marne wished to put Michel's name below a picture of his which seemed to him to be very fine, replied, "Do as you like; for myself, I do not put my name on my pictures; the painting ought to speak for itself, and the signature is only a wheedling device which seeks to entice and deceive." It is probable that most of Bonington's pictures which bear his name were signed at the instance of those who acquired them. The signature is hidden away as much as possible and very modest. It requires finding. Sometimes it is R.P.B., sometimes R. P. Bonington; sometimes simply Bonington.

Forgers and imitators have been numerous—too distressingly numerous—and they have succeeded in swamping his genuine work with a flood of counterfeits and plagiarisms from which it becomes difficult, though happily not impossible, to rescue and separate it. Besides this, many artists who came after him, whose productions date from between 1825 and 1840, show both in the subjects and general appearance of their painting a resemblance to his which adds to the confusion. *The Magazine of the Fine Arts* in 1833 (Vol. II, page 148) takes note of this. "The cupidity of dealers," we read, "has been so great that caution and perception are now necessary in purchasing a Bonington, either in oil or water colours. As in the case of Girtin, imitation is daily at work to ensnare the collector, who is more tickled by a name than guided by prudence and perception. . . . Boys, a water colour painter, was a pupil

of Bonington, but he is too much of a mere imitator to be pleasing. He merely looks to the outward forms of his master's works : he cannot dive into the intellectual qualities. But, above all, the young painter who competes in rivalship with the architectural works of Bonington is Holland." There are pictures by Isabey which one might attribute to him, there are some by Delacroix, there are landscapes by Roqueplan and Le Poitevin ; and there are figure subjects by Deveria, the Johannots and Celestin Nanteuil before which one hesitates and which leave one in doubt. We must mention also an artist from Lyons, E. Quindran, who painted evident imitations of Bonington, but who honestly dated and signed them with his own name. Unscrupulous dealers have doubtless in many cases substituted that of Bonington.

Among the English painters Copley Fielding (in his coast scenes) and William Wyld, as well as Thomas Shotter Boys and James Holland, whom we have already noted, often show strong traces of resemblance. J. D. Harding, who lithographed many of Bonington's pictures and water colours, and had an admirable understanding of his work, did drawings which present the most astonishing likeness to his. One might be deceived at first sight and mistake one for the other. After a short examination one perceives that, as with the rest, Harding's work lacks the delicacy, the unexpectedness of execution, the butterfly touches which constitute Bonington's originality.

There are luckily among Bonington's works a considerable number of pictures and water colours which cannot possibly be disputed—landscapes of the first order which place him on a level with the greatest painters in that class, and historical pieces which bring him into the ranks of the first colourists. One may mention among these unrivalled examples which give the best idea of his talent and of his personality the following :

Landscapes or views in towns :

"View of the Park of Versailles," in the Louvre.

"Cliffs in Normandy," in the possession of M. Bureau in Paris.

"View of Venice," in the possession of Mr. Coats.

VERSAILLES: VIEW IN THE PARK

Ou, Louvre

Historical subjects :

"Francis I and Marguerite of Navarre," in the Wallace Collection.

"Anne Page and Slender," in the Wallace Collection.

Water colours :

"View of the Quays and Pont Royal, Paris," in the British Museum (Salting Bequest).

"Statue of Colleoni at Venice," in the Louvre.

"The Waggon," formerly belonging to Lord Holland.

"Church of Sant' Ambrogio, Milan," in the Wallace Collection.

In citing these examples, rather than others, as, for instance, the "Fish Market at Boulogne," or the "Sea Shore on the Coast of Normandy," in the Wallace Collection, or "The Waggon," lately in the possession of Mr. Paterson, or the other "Sea Shore," belonging to the Duke of Westminster, etc., etc., I wish particularly to call the attention of amateurs to the manner and the methods of the painter, which, more evident in these than in others, should after a careful examination make it easier to recognize his true touch and spirit.

When one thoroughly understands these works, when one has studied their masterly qualities, their execution, their colouring, their true values, powerful and delicate and always correct, and the amount of light which he has got into them, one is able to see how great a distance separates these beautiful specimens, indubitably by Bonington's hand, from the mass of poor or mediocre or very bad works, masquerading under his name. The majority of the works by him exhibited in the Louvre, the Wallace Collection, the South Kensington Museum and the British Museum, should enable one to form a fair judgment of him, but there, too, a few errors have slipped in. In the Wallace Collection "The Staircase" is more justly attributable to Isabey. In the Print Room at the British Museum six water colours and two little pen drawings are not by him. The water colours are the "View of St. Maclou at Rouen," "London Bridge," "View of a Town in the Low Countries," "The Death of Queen Katharine," "Landscape with Château

and River," and the "Distant View of a Castle." Finally, the "View of Dortrecht" at South Kensington is not likely to be by him, because, as I have already said, there is no record that he was ever at Dortrecht.

To conclude, let us summarize the chief factors of the influence which Bonington exercised at the dawn of the romantic school of the period, in which, as Théophile Gautier said, "painting seems happy to have found the palette which she had lost in David's studio." He helped to bring her back into the path which is hers by right, the path in which she has the assistance of the charm and resources of colour in the creation of works of art to soothe or delight the eye and the intelligence. But his influence was twofold, for he was also and particularly a great landscape painter. He was the first painter in France to reproduce in their glorious simplicity the sky, the water, and the sea coast and the infinite depths and subtleties of atmosphere which delight us so much in Nature. He was the first to waken an interest in things which seemed untranslatable in paint, and with vague forms and elusive tints he produced masterpieces of light and colour.

Though his work remained unfinished, he is without question one of the creators of modern landscape. The part he played was as useful as it was glorious.

By a remarkable phenomenon the Anglo-Saxon and the Gallo-Romanic races found themselves personified and their qualities united in Bonington. The French school owes him not merely a tardy tribute to his memory, but a just recognition of its debt to him, for his name will remain as that of one of the most interesting and most sympathetic artists of a prolific period, glorious in the history of art, which saw at the same time Turner and Constable, Delacroix and Corot.

NOTE TO CHAPTER XIV

BONINGTON'S INFLUENCE ON HIS ENGLISH CONTEMPORARIES

The influence of Bonington on James Holland is noticeable chiefly in the work which Holland did between 1830 and 1840. It is probable that Bonington's example led him to specialise in the views containing

CHATEAU OF THE DUCHESSE DE BERRI

British Museum

picturesque architecture in Venice, Verona, and elsewhere, on which to-day his reputation chiefly rests. Certainly in his earlier drawings and paintings of this character there were many points of resemblance to similar views by Bonington. Holland, however, gradually adopted an original scheme of colouring which allows of no confusion between his later work and that of his young prototype.

An equally close kinship is to be found between Bonington's work and that of Boys and, more particularly, William Callow. Callow was a better artist than Boys, to whom he acknowledged indebtedness, and consequently it is a far more difficult matter to distinguish some of his work from Bonington's with absolute certainty. Both Boys and Callow devoted a great deal of attention to views of or in towns, but whereas Boys, though a very good draughtsman, lacked the freedom and vigour of execution which were Bonington's assets, Callow had both these qualities in a considerable degree. Generally, however, he carried his composition to a greater stage of elaboration than Bonington, and many of his important works are readily recognisable by this fact alone, if by no other. Both Callow and Boys produced coast and river scenes, but here Callow and Bonington are fairly distinct. With Boys I have observed some tendency to confusion. The water colour in the British Museum reproduced on the opposite page is quite possibly by him. It is a version of the oil painting, "The Château of the Duchesse de Berri," which appeared in the Fuller Maitland sale in 1922, but it seems to me to show in several places a lack of decision which suggests a copy —though a very good one—rather than an original effort. Callow probably approached nearest to Bonington in river scenes with picturesque architecture. In such views his method of drawing foliage very closely resembles that of Bonington, but here, too, Bonington got his effects more readily. Callow had to elaborate more. I attribute to Callow the "View of a Town in the Low Countries," in the British Museum. This sketch, by the way, is done on paper containing a watermark with the date 1835, an indisputable proof that Bonington had nothing to do with it. (I may add here that the drawing, "The Death of Queen Katharine," in the same collection, is almost certainly by Thomas Stothard, R.A.) The "View of Dortrecht" in the South Kensington Museum seems to me to bear most resemblance to the work of James Holland, though it might quite reasonably be attributed to either Boys or Callow, or even to J. D. Harding.

William Wyld (1806–1889) was a pupil of Francia, and many of

his water colours show resemblances to the work of Bonington which may be traced to the influence of their common master. Wyld did numerous views in Venice, but likeness to Bonington is to be found less in these, which are often gaudily—even crudely—coloured, than in river scenes with groups of barges. Here his colour schemes might frequently be those of his fellow pupil, but the execution, expert though it is, lacks Bonington's spontaneity. Further resemblances, similarly differentiated, are occasionally to be found in his incidental groups of figures.

It is worthy of note that Wyld, who was intimately acquainted with Bonington's work and was in consequence frequently asked to pronounce on the authenticity of examples which came up for sale, had one infallible test when a subject was concerned which included shipping. Both Wyld and Bonington took a minute interest in the rigging and general structure of vessels, and Wyld regarded it as absolutely safe to say that no painting which showed the least inaccuracy in this particular could possibly be by Bonington.

In the work of the four artists mentioned above, Boys, Callow, Holland and Wyld, there are, as has been said, traces of the direct influence of Bonington ; indications that, more or less deliberately, they modelled their style on his. A less direct influence may be traced in the work of many other artists of the period. Something resembling the particular type of coast scene which Bonington affected was not unknown in England before his time. One of Turner's water colours in the Farnley collection, "Fishmarket on the English coast," dated 1818, is composed in a manner very similar to that employed by Bonington ; and we have the curious case of the critics mistaking one of the first coast scenes which Bonington exhibited in England for the work of William Collins—a case of the most singular lack of discernment. Other examples might be cited, but I think there can be no doubt that Bonington's peculiarly fresh and vivacious treatment of such themes helped them to a new lease of popularity, and artists such as J. D. Harding and Clarkson Stanfield, who had not yet, as we say, quite found themselves, began to try their skill in this direction. Stanfield developed the idea with some considerable success, as is shown by some of the plates in his *Coast Scenery*, published in 1836. J. D. Harding showed his intimate interest in all phases of the young artist's work by publishing in 1829 a series of admirable lithographs after pictures and drawings by him.

But Bonington's influence was noticeable more particularly in topographical work which included picturesque architecture. Bonington,

I think, introduced into English painting, and possibly into French too, the style which in his own work is best exemplified in his views in Italian towns. The peculiar technique—based in Bonington's case possibly on a study of Canaletto—which may be described broadly as a series of flat tints partially outlined with fine brush strokes, was, so far as I have been able to discover, practically unknown in England before he exhibited there. After that time, chiefly between 1830 and 1840, this kind of work in water colour as well as in oil was very much in evidence. Callow, Boys, Holland, and Wyld (who, by the way, was known chiefly in France) all used the fine brush almost as though it were a pen for the drawing of their architectural details. We may add to the list J. D. Harding, A. G. Vickers, and George Cattermole (whose figure work also bears some technical kinship with Bonington's), besides a host of lesser men, including those most indefatigable of topographers, Thomas Allom and W. H. Bartlett.

It must be observed that I do not attribute to Bonington the origination in England of the taste for paintings of picturesque Gothic and other architecture which had a considerable vogue between 1825 and 1850. I suggest merely that he introduced the peculiar method of technique—the use of a fine brush in the manner of a pen or pencil—which is characteristic of much of the work of the period. The pictorial qualities of architecture—a development of the fashion nurtured by eighteenth-century topographers—had long been a source of inspiration to artists. J. S. Cotman by his etchings, and Samuel Prout by his lithographs, had done much from about 1818 onwards to bring it into favour with collectors and the public, and between 1825 and 1830 David Roberts had begun to make his name with works in which architecture was an essential feature. None of these artists, however, employed the particular technique which I have connected with Bonington.

David Cox, as has been already noted, copied for practice two figure subjects by Bonington, but it cannot be said that his style was affected by the work of the younger man. With W. J. Müller, who gave Cox lessons in oil painting, there are more definite traces of the Bonington influence. He certainly employed the fine brush "pen-work."

I may mention here a rather curious illustration of the connection between the work of several artists of this period. A certain picture attributed to Bonington appeared some years ago in a London

exhibition, with the title "A Street in Verona." It found a purchaser who remembered the little water colour by Bonington in the Louvre, of which the subject, so far as he could recall it, was almost identical. The picture went to the exhibition, arranged by Mr. Paterson, of the works of Bonington and Cotman, and there, being subjected to direct comparison with authentic paintings by Bonington, it gradually came under suspicion. Meanwhile, its owner had procured a photograph of the Louvre drawing, and found that although the place depicted was almost certainly the same, there were slight differences. The Bonington drawing was simpler. The next step in the story was supplied by a friend of the owner of the picture. Travelling in Italy he discovered in Bologna—not Verona—the spot which the picture represented. The last and final stage appeared when the owner one day paid a visit to the Tate Gallery, and there saw Müller's picture called "A Street in Cairo." Not only was the general arrangement of the houses and their details as to windows and doors almost identical with that of the original "Bonington," but the grouping of the figures, the lighting effects, and the whole colour scheme were practically the same. There were just one or two alterations. Müller had turned the Italian town into an Eastern one by the easy process of changing some of the details which were a trifle too suggestive of the Renaissance, and by inserting the dome of a mosque with the appropriate crescent. We have, then, three different views of one subject: Bonington's water colour sketch in Bologna; Müller's "Cairo" composition, undoubtedly based on the same place; and the intermediate picture, called "A Street in Verona," which was sold as a Bonington, but was possibly also by Müller, though it might equally have been attributed to James Holland or William Callow.

The influence which Bonington's work exercised on his contemporaries was the subject of a good deal of comment, favourable and unfavourable, during the first few years after the young artist's death. Some idea, indeed, of the sensational effect produced by his pictures may be gathered from the fact that, as soon as his methods became familiar enough to be recognizable, it seems to have become a kind of pastime among art critics to search for suggestions of his style in the work of other artists.

"It is likely," said one writer in the *Library of the Fine Arts* for July 1831, "that from his successful exertions, water-colour painting will attain new powers which may ultimately render pictures wrought in

BOLOGNA

Water-colour. Louvre

this material the most splendid as well as elegant furniture for the walls of an apartment that genius has ever devised."

But this critic's admiration does not blind him to the perils which almost invariably attend the advent of a striking novelty in the world of art, or, indeed, any field of creative effort. He finds in the results of Bonington's influence an echo of the deleterious effects produced on artists who endeavoured to emulate Turner's inimitable achievements.

"In colour and splendour of effect," he says, "great advances have been of late made, almost universally in the water-colour department. The eye of the far greater part of English collectors luxuriates in colour. With these the want of that attribute almost amounts to a deficiency of all they seek in art. . . . Turner, we mean the Academician, a school of landscape in himself, is sacrificing good taste at the shrine of colour, with the wilful zealotry of a mistaken devotee. . . . His capabilities are assuredly only this side the very boundaries of magic; and almost a magician himself, he is betraying his admirers within his newly created circle. It is dangerous, however, to venture upon enchanted ground. The seductions of this great and most original painter, we lament to say, are effecting no small mischief amongst the disciples of the British school.

"Bonington too, however, richly imaginative, devoting himself to the fascinations of colour as he did, notwithstanding all his genius, almost aided and abetted the corruption of good taste. Sober judgment can not only endure, but even admire the ebullitions of such rare minds; but these things cannot be tolerated at second hand."

PART III

LITHOGRAPHS AND ENGRAVINGS BY AND AFTER BONINGTON

LITHOGRAPHS AND ENGRAVINGS BY BONINGTON

Two lists of Bonington's work in lithography and etching have been published, that of Aglaüs Bouvenne in his *Catalogue de l'Œuvre gravé et lithographié de R. P. Bonington*, and that of Beraldi, based on Bouvenne, in *Les Graveurs du xix^e^ Siècle.*

In the following list Beraldi's numbering is given in brackets. Bouvenne's list is not numbered.

LITHOGRAPHS

Views in Normandy and Franche-Comté

Fifteen plates published in Baron Taylor's *Voyages Pittoresques et Romantiques de l'Ancienne France.* 24 vols. Paris, 1820–63.

1. ROUEN; RUE DE LA GROSSE HORLOGE. $9\frac{9}{16} \times 9\frac{3}{4}$ in. (B. 1.)

Lettering: Above: P. 173. *Below:* Rue du gros [*sic*] Horloge, Rouen. Bonington 1824 Lith. de G. Engelmann.

2. GISORS; CHURCH OF ST. GERVAIS AND ST. PROTAIS. $8\frac{1}{2} \times 10\frac{1}{2}$ in. (B. 2.)

Lettering: Above: P. 203. *Below:* Vue générale de l'Eglise de St. Gervais et St. Protais à Gisors. Bonington 1824 Lith. de G: Engelmann.

3. VERNON; TOUR AUX ARCHIVES. $8\frac{1}{2} \times 6\frac{1}{2}$ in. (B. 3.)

Lettering: Above: P. 214. *Below:* Tour aux Archives à Vernon. Bonington 1824 Lith. de G. Engelmann.

A later impression was printed by Feillet with the date 1825.

4. ÉVREUX; TOUR DU GROS HORLOGE. Signed with Bonington's initials reversed, in right-hand bottom corner. $13\frac{1}{8} \times 8\frac{1}{4}$ in. (B. 4.)

Lettering: Above: P. 226. *Below:* Tour du gros Horloge bâtie sous la domination des Anglais en 1417. Bonington 1824 Lith. de G. Engelmann.

5. ÉVREUX; WINDOWS OF THE APSE OF THE CHURCH OF ST. TAURIN. Vignette tailpiece to p. 171. $10\frac{3}{4} \times 9\frac{1}{4}$ in. (B. 5.)

Two priests in the foreground; a gardener sitting in the centre near a door below the windows.

6. PESMES. $11\frac{3}{4} \times 8\frac{3}{4}$ in. (B. 6.)
Lettering: Above: P 9. *Below:* Pesmes. Franche-Comté. Ciceri del^t Lith: de G: Engelmann. Bonington sculp^t 1825.

7. TOURNUS; THE ABBEY CHURCH. $10\frac{1}{4} \times 13\frac{1}{8}$ in. (B. 7.)
Lettering: Above: P 13. *Below:* Vue générale de l'Eglise de l'Abbaye de Tournus. Bonington 1825. Lith. de G. Engelmann.

8. BROU; FRONT OF THE CHURCH. $13\frac{1}{4} \times 9$ in. (B. 8.)
Lettering: Above: P 25. *Below:* Façade de l'Eglise de Brou. Bonington 1825. Lith de G: Engelmann.

9. TOMB OF MARGARET OF BOURBON. 11×8 in. (B. 9.)
Lettering: Above: P. 20. *Below:* Tombeau de Marguerite de Bourbon. Eglise de Brou. Franche-Comté. Bonington 1825 sculp^t Lith: de G. Engelmann. Vauzelle del^t

10. PIERRE DE VAIVRE. $10\frac{1}{2} \times 8\frac{1}{2}$ in. (B. 12.)
Lettering: Above: P. 73. *Below:* Pierre de Vaivre, Franche Comté. Bonnington sculp^t 1827 Lith: de Engelmann, rue Louis-le-Grand N^o 27, à Paris. Taylor del^t

11. CROSS AT MOULIN LES PLANCHES. $8\frac{1}{2} \times 7\frac{5}{16}$ in. (B. 13.)
Lettering: Above: Pl 77. *Below:* Croix de Moulin les Planches. R. P. Bonnington lithog Imprimé par C. Hullmandel.

12. CHÂTEAU D'ARLAY. $6\frac{1}{2} \times 8\frac{3}{8}$ in. (B. 10.)
Lettering: Above: P. 84. *Below:* Vue générale des Ruines du Château d'Arlay, Franche Comté. Bonington 1827. Lith de Engelmann, rue Louis-le-Grand N^o 27, à Paris.
Some impressions are without the date.

13. CHÂTEAU D'ARLAY. $7\frac{13}{16} \times 10\frac{1}{4}$ in. (B. 11.)
Lettering: Above: P. 85. *Below:* Ruines du Château d'Arlay, Franche Comté. Bonington 1827. Lith: de Engelmann rue Louis le Grand N^o 27 à Paris.

14. CHÂTEAU D'ARLAY. A variation of No. 13. $7\frac{13}{16} \times 10\frac{1}{4}$ in.
Bouvenne mentions this print, a trial proof, of which a copy without lettering is now in the Cabinet des Estampes at Paris, as probably unique. It appeared in the sale of M. Lemaître, engraver, and publisher of *Voyages dans l'Ancienne France*. The arrangement of the figures, he says, is almost identical with that of the published plate, but the castle is taken from a different point of view, and bears the title "Vue de Bretagne." He adds that Baron Taylor, whom he met at the time of the sale, remembered the lithograph. It had been made from one of his own drawings, and was abandoned for the other at his request.

15. STREET IN THE OUTSKIRTS OF BESANÇON. $13\frac{7}{8} \times 10\frac{3}{8}$ in. (B. 14.)
Lettering: Above: P. 102. *Below:* Vue d'une rue des faubourgs de Besançon. Franche Comté. Bonington 1827 Lith. de Engelmann, rue du Faub. Montmartre, 6, à Paris.

16. LYONS; FRONT OF THE CHURCH OF ST. JEAN. Signed R. P. Bonington. $8\frac{5}{8} \times 11\frac{1}{2}$ in. (B. 15.)
Lettering: Above: Voyage à Lyon. *Below:* Façade de S^t Jean. Chapuy del. Lith de G: Engelmann. Bonington inv.
This lithograph, probably intended for Baron Taylor's publication, was not issued.

BERGUES: TOUR DU MARCHÉ

In the possession of the Marquess of Lansdowne. Sketch for lithograph No. 18

Series of ten plates (Nos. 17 to 26), published in *Restes et Fragmentes d'Architecture*, and known under the title "La Petite Normandie" to distinguish them from the series of 15 (Nos. 1 to 15).

17. (i.) Title page vignette. A gothic doorway at Caen, signed R. P. Bonington, and displaying in the opening the words Architectue [*sic*] du Moyen Age. $6\frac{1}{2} \times 5\frac{1}{4}$ in. (B. 16.)

Lettering: Above: Caen. *Below:* Lith de Feillet.

18. (ii.) BERGUES. $8 \times 5\frac{3}{8}$. in. (B. 17.)

Lettering: (1) *Above:* Bergues. *Below:* Jour du Marché. R. P. Bonington. Lith de Feillet.
(2) As (1), but La Tour substituted for Jour.
Some proofs have a blank where Feillet's name appears.

19. (iii.) CHÂTEAU D'HARCOURT, LILLEBONNE. $8\frac{3}{8} \times 5\frac{15}{16}$ in. (B. 18.)

Lettering: Above: Lillebonne. *Below:* Chateau D'Harcourt. R. P. Bonington. Lith de Feillet.

20. (iv.) CAEN; HOUSE IN THE GRANDE RUE ST. PIERRE. Signed R. P. Bonington. $10\frac{1}{8} \times 6\frac{3}{4}$ in. (B. 19.)

Lettering: Above: Caen. *Below:* Maison Grande Rue St. Pierre. R. P. Bonington. Lith. de Feillet Faubourg Montmartre N° 4.

21. (v.) ABBEVILLE FROM THE CALAIS ROAD. $5 \times 7\frac{1}{8}$ in. (B. 20.)

Lettering: (1) *Above:* Abbeville. *Below:* Vue prise de la route de Calais.
(2) Similar wording, but in a slightly different character, with the addition: R. P. Bonington Lith de Feillet Rue du Faubourg, Montmartre N° 4.

22. (vi.) ROUEN CATHEDRAL. $9\frac{1}{2} \times 6\frac{3}{8}$ in. (B. 21.)

Lettering: Above: Rouen. *Below:* Cathédrale Notre Dame telle qu'elle était avant l'incendie de 1822. R. P. Bonington. Lith. de Feillet.
Some proofs have a blank where Feillet's name appears.

23. (vii.) BEAUVAIS; HOUSE IN THE RUE ST. VÉRONIQUE. $8\frac{7}{8} \times 6\frac{1}{4}$ in. (B. 22.)

Lettering: (1) *Above:* Beauvais. *Below:* Maison située Rue S^{t} Véronique. P. R. [*sic*] Bonington Lith. de Feillet Rue du Faubourg, Montmartre N° 4.
(2) As (1), but "Beauvais" in slightly different character, and "Intérieur d'une Cour" substituted for the other title.

24. (viii.) CAEN; CHURCH OF ST. SAUVEUR. Signed R. P. Bonington. $10\frac{1}{2} \times 8$ in. (B. 23.)

Lettering: Above: Caen. *Below:* Église St. Sauveur. R. P. Bonington. Lith. de Feillet Faubourg Montmartre No. 4.

25. (ix.) ROUEN; PALAIS DE JUSTICE. $8\frac{1}{8} \times 9\frac{3}{16}$ in. (B. 24.)

Lettering: Above: Rouen. *Below:* Entrée de la Salle des Pas Perdus, Palais de Justice. R. P. Bonington Lith de Feillet.

26. (x.) ROUEN; FONTAINE DE LA CROSSE. $9\frac{1}{16} \times 6\frac{3}{8}$ in. (B. 25.)

Lettering: Above: Rouen. *Below:* Fontaine de la Crosse. R. P. Bonington Lith de Feillet.

27. ABBEVILLE; A DOORWAY OF ST. WULFRAN'S. (B. 26.)

Bouvenne says: "Porte latérale à gauche de l'église de Saint-Wulfran (Abbeville), R. P. Bonington, lith. Feillet, sur blanc." He suggests either that this lithograph, though carried to completion, was rejected, like No. 14, because in some way it did not meet the requirements of the publication, or, more probably, that it was prepared for a set intended to follow the *Restes et Fragmentes*. He describes it as in the manner of Bonington's earlier lithographed work, dates it 1824 or 1825, and mentions having seen one unlettered proof and five or six with letters.

28. A GOTHIC DOORWAY. (B. 43.)

Bouvenne describes this from a proof in the possession of M. His de la Salle. The design is similar to that used for the title page (No. 17) of *Restes et Fragmentes*, a 15th-century doorway in the style of Louis XII, but there are numerous variations. The wooden doorway opens in the opposite direction, the title appears as "Restes d'Architecture," and the figures and accessories are different. The impression indicates that the stone was too small, and Bonington doubtless for that reason decided to do the design again.

The Cabinet des Estampes at Paris has an impression without the inscription.

Views in Brazil

Published in *Malerische Reise in Brasilien*. By J. M. Rugendas, Paris, 1835. French edition, *Voyage en Brésil*, Translated by Golberg, 1835.

29. RIO JANEIRO; ENTRANCE TO THE HARBOUR. $8\frac{3}{4} \times 13\frac{1}{4}$ in. (B. 27.)

Lettering: Above: 1re Div. Pl 6. *Below:* Entrée de la Rade de Rio-Janeiro. Dess. d'ap. nat: par Rugendas. Lith. de Engelmann, rue du faub. Montmartre Nº 6. Bonington del.

30. BANKS OF THE RIVER DAS VELHAS. Signed R. P. B. in left-hand bottom corner. $9\frac{1}{2} \times 13\frac{5}{8}$ in. (B. 28.)

Lettering: (1) *Above:* 1re Div. Pl 5. *Below:* Campos sur les bords du Rio das Velhas, dans la province de Minaes Geraes. Bonington del: fig: par V. Adam des: d'ap: nat: par Rugendas. Lith. de Fourquemin, rue du Four-Saint-Germain, No. 17.

(2) As (1), but with Fourquemin's imprint replaced by Lith: de Engelmann, Rue Louis-le-Grand No. 27 : à Paris.

31. MOUTH OF THE RIVER CAXOERA. $8\frac{7}{8} \times 11$ in. (B. 29.)

Lettering: (1) *Above:* 3e Div. Pl 5. *Below:* Canot indien. Dess: d'ap nat: par Rugendas Bonington del. Engelmann, rue Louis-le-Grand, 27, à Paris.

(2) *Above:* 1re Div. Pl 26. *Below:* Embouchure de la rivière de Caxoera. Dess: d'ap nat: par Rugendas Lith: de Fourquemin, rue du Four-Saint-Germain No. 17. Bonington delt. 1827.

(3) As (2), but with Fourquemin's imprint replaced by Lith: de Thierry Frères, Succrs de Engelmann & Cie Cité Bergère No 1 à Paris.

Views in Scotland

Published in *Vues Pittoresques de l'Écosse.* Text by A. Pichot. (Charles Gosselin and Lami-Denozan, Paris, 1826.)
For this volume Bonington executed 13 lithographs of which all excepting two figure subjects were taken from drawings by F. A. Pernot. They were re-issued in London under the title, *Scotch Sketches Drawn on Stone by the late R. P. Bonington.* (London, Published by Colnaghi, Son & Co., No. 11, Pall Mall East, 1829.)

32. (i.) EDINBURGH FROM ST. ANTHONY'S CHAPEL. Signed R. P. B., in left-hand bottom corner. $6\frac{5}{16} \times 9$ in. (B. 39.)

Lettering: (1) Edimbourg vu de la Chapelle S^{t} Antoine. Lithog. par Bonington d'après les dessins de F. A. Pernot. Imp. lith. de Villain.
(2) Edimbourg pris de la Chapelle S^{t} Antoine. Dess par F. A. Pernot. Lith de Villain. Lith. par Bonington.
(3) Edinburgh from S. Anthony Chapel. R. P. Bonington lithog. Printed by Villain. London Published Decemb. 1st, 1828, by Colnaghi, son & Co. No. 11, Pall Mall East.

33. (ii.) EDINBURGH FROM CALTON HILL. $6\frac{7}{8} \times 9$ in. (B. 30.)

Lettering: (1) Edimbourg vue de Calton Hill. Dess. par F. A. Pernot. Lith. de Villain. Lith. par Bonington.
(2) Edimbourg vu de Calton-Hill. Des. par F. A. Pernot. Lith de Villain. Lith. par Bonington.
(3) Edinburgh from the Calton Hill. R. P. Bonington Lithog. Printed by Villain. London Published Decemb. 1st 1828, by Colnaghi, Son & Co. No. 11 Pall Mall East.

34. (iii.) OLD GATEWAY AT STIRLING. $6\frac{3}{8} \times 8\frac{3}{4}$ in. (B. 36.)

Lettering: (1) Ancienne porte à Stirling. Old Gateway at Stirling. Dess. par F. A. Pernot. Lith. de Villain. Lith. par Bonington.
(2) Old Gate Way at Stirling. R. P. Bonington Lithog. Printed by Villain. London, Published Decemb. 1st 1828, by Colnaghi, Son & Co. No. 11 Pall Mall East.

35. (iv.) DOUNE CASTLE. $6\frac{1}{2} \times 9\frac{1}{4}$ in. (B. 31.)

Lettering: (1) Château de Doune. Doune Castle. Lithog. par Bonington d'après les dessins de F. A. Pernot. Imp. lith. de Villain.
(2) Doune Castle. R. P. Bonington lithog. Printed by Villain. London. Published Decemb. 1st, 1828, by Colnaghi son & Co No. 11 Pall Mall East.

36. (v.) LOCH TAY. $6\frac{1}{2} \times 9\frac{1}{4}$ in. (B. 38.)

Lettering: (1) Lac de Killin. Lochkillin. Lithog. par Bonington d'après les dessins de F. A. Pernot. Imp. lith. de Villain.
(2) As (1), but with rue de Sèvres No. 23 added after Villain.
(3) Loch Tay. R. P. Bonington lithog. Printed by Villain. London. Published Decemb. 1st 1828, by Colnaghi, Son & Co. No. 11 Pall Mall East.

37. (vi.) BRACKLIN BRIDGE. $6\frac{3}{8} \times 9$ in. (B. 40.)

Lettering: (1) Brackline. Lith. par Bonington d'après les dessins de F. A. Pernot. Imp. lith. de Villain.
(2) Bracklin-Bridge. R. P. Bonington Lithog. Printed by Villain. London, Published Decemb. 1st 1828, by Colnaghi, Son & Co. No. 11 Pall Mall East.

38. (vii.) GLENFINLAS. $6\frac{3}{8} \times 9$ in. (B. 33.)

Lettering: (1) Glenfinlas. Lith. par Bonington d'après les dessins de F. A. Pernot. Imp. lith. de Villain.
(2) Glenfinlas. R. P. Bonington lithog. Printed by Villain. London. Published Decemb. 1st 1828, by Colnaghi, Son & Co. No. 11 Pall Mall East.

39. (viii.) LOCH LOMOND FROM ROB ROY'S CAVE. $6\frac{1}{4} \times 9$ in. (B. 35.)

Lettering: (1) Lac Lomond vu de la caverne de Rob Roy. Lithographié par Bonington d'après les dessins de F. A. Pernot. Imp. Lith. de Villain.
(2) Loch Lomond. R. P. Bonington lithog. Printed by Villain. London, Published Decemb 1st 1828, by Colnaghi, Son & Co, No. 11 Pall Mall East.

40. (ix.) ARGYLL CASTLE. $6\frac{3}{8} \times 9$ in. (B. 32.)

Lettering: (1) Chateau D'Argyle. Argyle Castle. Dess. et lith. par R. P. Bonington. Imp. lith. de Villain.
(2) Château D'Argyle. Lith. par Bonington d'après les dessins de F. A. Pernot. Imp. lith. de Villain.
(3) Argyle Castle. R. P. Bonington lithog. Printed by Villain. London. Published Decemb 1st, 1828, by Colnaghi, Son & Co., No. 11 Pall Mall East.

41. (x.) THE GIBBET. Tailpiece vignette. $5\frac{1}{2} \times 6\frac{3}{8}$ in. (B. 42.)

Lettering: (1) Peint et lith. par Bonington. Lith. de Villain, rue de Sèvres No 23.
(2) The Escape from Argyle-Castle. Sketched by R. P. Bonington. Printed by Villain. London. Published by [*sic*] Decemb. 1st 1828, by Colnaghi, son & Co, No. 11, Pall Mall East.
(3) As (2), but with (Legend of Montrosi [*sic*]) added after title.

42. (xi.) THE DUEL. Tailpiece vignette. $3\frac{3}{4} \times 5\frac{1}{8}$ in. (B. 41.)

Lettering: (1) Peint et lithog par Bonington. Lith. de Villain rue de Sèvres No. 23.
(2) As in (1), partly erased, with the addition: A Duel between Frank and Rashleigh. Sketched by R. P. Bonington. Printed by Villain. Pub. Decemb 1st 1828 by Colnaghi Son & Co No 11 Pall Mall East.

43. (xii.) BOTHWELL CASTLE. $6\frac{3}{4} \times 8\frac{7}{8}$ in. (B. 34.)

Lettering: (1) Chateau de Bothwell. Bothwell Castle. Lithog. par Bonington, d'après les dessins de F. A. Pernot. Imp. lith. de Villain, rue de Sèvres No 23.
(2) Bothwell Castle. R. P. Bonington lithog. Printed by Villain. London, published Decemb 1st 1828, by Colnaghi son & Co. No 11 Pall Mall East.

44. (xiii.) OLD TOWER NEAR LANARK. $6\frac{1}{4} \times 9\frac{1}{8}$ in. (B. 37.)

Lettering: (1) Ancienne Tour près de Lanark. Lith. par Bonington d'après les dessins de F. A. Pernot. Imp. lith. de Villain, rue de Sèvres, No 23.

(2) Old Tower near Lanark. R. P. Bonington Lithog. Printed by Villain. London. Published Decemb 1st 1828, by Colnaghi, Son & Co. No 11 Pall Mall East.

The British Museum has proofs of xii. 1 and xiii. (1), printed on white paper with a partial tint over the ground, giving the effect of the high-lights being heightened with white.

45. GOTHIC DOORWAY OF A HALF-TIMBERED HOUSE. Signed R. P. Bonington. $7\frac{1}{2} \times 5$ in. (B. 44.)

A tablet above the door inscribed "Médecin de l'Hôpital."

46. MORNING. $4\frac{1}{2} \times 7\frac{1}{8}$ in. (B. 45.)

Boats and shipping at anchor off a coast with white cliffs; sunrise.

Lettering: Le Matin. Bonington del. Lith de F. Noël.

47. THE STORM. $4\frac{1}{2} \times 6\frac{5}{8}$ in. (B. 46.)

A ship in distress off a rocky coast; fishermen using life-saving tackle.

Lettering: Dessiné par R. P. Bonington, d'après l'Esquisse de C. W. Manby. Lith. de Engelmann, rue de Faubg Montmartre No 6.

Bouvenne states that this plate was issued as an illustration to an Essay by Capt. Manby on life-saving at sea and the prevention of shipwreck, printed by E. Pochard, rue du Pot-de-Fer 14, 1827.

48. DUNKIRK. $3\frac{3}{4} \times 7\frac{5}{16}$ in. (B. 62.)

The town in the distance with a tower on the right; river in the foreground; boats with sails, on one of which is a B reversed.

Not mentioned by Bouvenne.

The British Museum has this print catalogued under both Bonington and Francia.

A Set of Six Figure Subjects.

49. (i.) LE REPOS. $5\frac{3}{8} \times 4$ in. (B. 47.)

Lettering: Le Repos. Bonnington del Lith. de Langlumé Chez Sazerac Editeur, Rue Taitbout Nº 30 bis.

50. (ii.) LA PRIÈRE. $5\frac{1}{2} \times 4$ in. (B. 48.)

Lettering: (1) La Prière. Bonnington del Lith de Langlumé Chez Sazerac, Editeur, Rue Taitbout Nº 30 bis.

(2) La Prière. Bonnington del Lith. de Lemercier à Paris, chez Mme Brossier, au dépôt gal de la Lith. Quai Voltaire, Nº 7.

51. (iii.) LA CONVERSATION. $5\frac{3}{8} \times 4\frac{1}{16}$ in. (B. 49.)

Lettering: (1) R. P. Bonington del. Lith. de Langlumé.

(2) R. P. Bonington del. Lith. de Lemercier.

52. (iv.) LE SILENCE FAVORABLE. $5\frac{1}{2} \times 4$ in. (B. 50.)

Lettering: (1) Le Silence Favorable. Bonnington del. Lith. de Langlumé. Chez Sazerac, Editeur, Rue Taitbout N° 30 bis.

(2) Le Silence Favorable. Bonnington del Lith. de Lemercier à Paris, chez M^me^ Brossier, au Dépôt G^al^ de Lith, quai Voltaire N° 7.

Some proofs of (2) appear without the name of the printer Lemercier.

53. (v.) LES PLAISIRS PATERNELS. $5\frac{1}{2} \times 4\frac{1}{16}$ in. (B. 51.)

Lettering: (1) Les Plaisirs Paternels. Bonnington del Lith. de Langlumé Chez Sazerac, Editeur rue Taitbout, N° 30 bis.

(2) Les Plaisirs Paternels. Bonnington del Lith. de Lemercier à Paris, chez M^me^ Brossier, au dépôt g^al^ de Lith. quai Voltaire, N° 7.

Bouvenne points out that Bonington has taken the principal figure in this plate from a picture in the Louvre by Joost van Craesbeeck.

54. (vi.) LE RETOUR. $5\frac{1}{4} \times 4\frac{1}{16}$ in. (B. 52.)

Lettering: (1) Le Retour. Bonnington del. Lith. de Langlumé. Chez Sazerac, Editeur, Rue Taitbout, N° 30 bis.

(2) Le Retour. Bonnington del. Lith. de Lemercier, à Paris chez M^me^ Brossier, au dépôt g^al^ de Lith. quai Voltaire, N° 7.

Bouvenne remarks that the later impressions by Lemercier in the series, Nos. 49 to 54, are often superior to the earlier ones by Langlumé.

55. LA VILLAGEOISE. $5 \times 6\frac{3}{8}$ in. (B. 53.)

Design representing a Bas-relief with a knight in armour on horseback; a young woman facing him. For the title-page of a song, "La Villageoise," by M. le Comte Jules de Rességuier; music by Amédée de Beauplan. Published by Frère, Passage des Panoramas, Paris.

Lettering: R. P. Bonington del. Lith. de Berdalle.

"Les Contes du Gay Scavoir"

This volume by J. A. F. Langlé (Lami–Denozan, 1828) contains a title-page and nine head-pieces. The title-page and six of the head-pieces were drawn with a pen on stone by Bonington in imitation of mediaeval manuscripts; the remaining three illustrations are by Henri Monnier. Some copies of the book have the plates and initials in the text coloured by hand; in others only the initials are coloured.

56. (i.) Title-page. $3\frac{3}{4} \times 6\frac{9}{16}$ in. (B. 54.)
Design of foliage and a series of miniatures framing the inscription: Les Contes du gay scavoir. Ballades, Fabliaux et traditions du moyen âge, publiés par Ferd. Langlé, et ornés de Vignettes et Fleurons imités des Manuscrits originaux par Bonington et Monnier. Imprimé par Firmin Didot, pour Lami Denozan, Libraire, rue des Fossés Montmartre No. 4.

57. (ii.) First headpiece. $3\frac{3}{8} \times 3\frac{5}{16}$ in. (B. 60.)
Design enclosing miniature, signed R. P. B., and inscribed: de la Dame de la belle Sagesse.

58. (iii). Second headpiece. $3\frac{3}{8} \times 3\frac{5}{16}$ in. (B. 55.)
Design enclosing miniature, signed R. P. B., and inscribed: du Sacristain de Saint Angadresme.

BOLOGNA. BONINGTON'S ONLY LINE ETCHING. FIRST STATE

From a proof in the British Museum

59. (iv.) Third headpiece. $3\frac{3}{8} \times 3\frac{5}{16}$ in. (B. 57.)
Design enclosing miniature, signed R. P. B., and inscribed: de la Dame sans merci.

60. (v.) Fourth headpiece. $3\frac{3}{8} \times 3\frac{5}{16}$ in. (B. 56.)
Design enclosing miniature, signed R. P. B., and inscribed: du Braconnier.

61. (vi.) Sixth headpiece. $3\frac{3}{8} \times 3\frac{5}{16}$ in. (B. 58).
Design enclosing miniature, signed R. P. B., and inscribed: la veillée des Fileuses.

62. (vii.) Eighth headpiece. $3\frac{3}{8} \times 3\frac{5}{16}$ in. (B. 59.)
Design enclosing miniature, signed R. P. B., and inscribed: du Jouvençel qui se marie à Madame Marie Mère de Dieu.

The British Museum has proofs of the six headpieces printed on a single sheet of paper. This, as mentioned by Bouvenne, was formerly in the collection of M. Forget.

ETCHINGS

63. BOLOGNA. $6\frac{3}{4} \times 4\frac{1}{2}$ in. (B. 64.)
The view is taken looking along the Via Rizzoli towards the two leaning towers, with the church of S. Bartolommeo in the distance.

This plate, Bonington's only known line etching, was left unfinished by him, and completed by Thomas Shotter Boys for publication by Colnaghi & Co.

Bouvenne notes two states, one as finished by Boys with the lettering: Bologna, R. P. B. Published Oct. 15, 1828, by Messrs. Colnaghi & Co., Pall Mall East; and the other "as Bonington left it, with the same letters as the preceding, but without the sky." He describes a proof in the collection of Baron de Triqueti.

There is some confusion here. Baron de Triqueti's proof, now in the British Museum, has for lettering only "Bologna," very faintly etched. The Museum has another similar proof, from the collection of W. J. White, with indications in crayon of some of the additions which appear in the latest state. It shows also some additions which were not carried out. The crayon suggestions may be by Boys, but it is conceivable that this proof, torn and much defaced with scribbling, may embody Bonington's own ideas for the completion of the plate. It is not unreasonable also to suppose that Bonington signed his own initials before Boys began his work. If so, there may be in existence two states before Boys introduced his additions. It may be, however, that, Bonington having left the plate unsigned, the publishers required some indication of the etcher's name, and that Boys copied the initials R. P. B. from some signed work by Bonington. Colnaghi issued two impressions, of which the second bore Bonington's signature in fac-simile. The addition of the full signature was perhaps due to a desire on the publishers' part to assure the public definitely that the plate was Bonington's work. Failing, therefore, the discovery of a proof lettered "Bologna, R. P. B." we have three states:

(1) The plate etched in two, or perhaps three, bitings, one accounting for some very faint lines on the left-hand tower (the Torre Garisenda), and the dome of S. Bartolommeo; the etching of the foreground carried farther than that of the towers and church, but the whole left insufficiently bitten; the ruled border incomplete in the left-hand top corner.

Lettering: Bologna, very faintly written.

(2) With additions by T. S. Boys. The whole re-bitten; sky added, and also shading on both towers.

Lettering: Bologna, R. P. B. London. Published Oct. 15, 1828, by Messrs. Colnaghi & Co., Pall Mall East.

(3) As (2), but with addition of "R. P. Bonington" in fac-simile autograph.

The authority for the statement that T. S. Boys worked on the plate seems to rest on a note by Baron de Triqueti, written on the proof now in the British Museum. Evidently the information came from Boys himself, from whom the proof in question was obtained.

Prints of Doubtful Authenticity.

Beraldi, quoting from Bouvenne, includes four soft ground etchings (now in the British Museum) from the collection of Baron de Triqueti:

(i.) VUE DE VERONA. $4\frac{11}{16} \times 3\frac{1}{16}$ in. (B. 65.)
A street scene, with the Palace of Prince Maffei.

(ii.) TOURELLE DE L'HÔTEL ST. PAUL? $5\frac{15}{16} \times 4\frac{1}{16}$ in. (B. 66.)
A Gothic building at the water's edge; in the distance, houses and trees; in the foreground, boats with figures.

(iii.) BATEAU DE SEINE. $4\frac{5}{8} \times 3\frac{3}{4}$ in. (B. 67.)
A barge laden with hay.

(iv.) CALVAIRE. $6\frac{3}{8} \times 4\frac{5}{16}$ in. (B. 68.)
A calvary under a canopy; a woman kneeling in front; houses and the tower of a cathedral in the distance.

These are all unlettered proofs in outline. If they are by the same hand, as they seem to be, the ascription to Bonington must be rejected on the evidence of the View of Verona, although it is definitely a Bonington subject, and, in fact, reproduces that of the water colour in the South Kensington Museum. The print bears the initials R. P. B. with the date 1824—two years before Bonington visited Italy. It is scarcely conceivable that Bonington, having made the etching from one of his own sketches, should have antedated it. The view was certainly copied, not from the water colour, which is signed R. P. B. and has indications of an illegible date, but from the steel engraving by W. J. Cooke after this drawing published in *The Gem* in 1830. This engraving bears the initials R. P. B. with the date 1826, but the 6 may easily be misread as a 4.

Of the other three soft ground etchings it may be added that the second (B. 66) appears to be a copy of a Prout lithograph or engraving.

Bouvenne includes one other soft ground etching, which he describes, not having seen it, as "Bateau, de moindre grandeur que la précédente," that is (B. 67). Beraldi does not mention it.

Bouvenne also notes, with reserve, an aquatint version of No. 46 (B. 45), to which Beraldi makes no reference.

Beraldi appends to his list, as of doubtful attribution, a soft ground etching in the Cabinet des Estampes (B. ? 69). This is not mentioned by Bouvenne:

View of an Italian town; a crowded narrow street with a stream running along it to the right and passing under a bridge; a tower and mountains in the distance.

The British Museum collection contains ten items not mentioned by either Beraldi or Bouvenne:

Two portraits of actors; lithographs:

(1) "Lafon. Artiste Société du The^e. Fran^e. Rôle de Demetrius." $6\frac{1}{2} \times 3\frac{3}{8}$ in.

(2) A gentleman in the costume of the 15th or 16th century. $6\frac{3}{8} \times 4\frac{1}{4}$ in.

Neither of these has any indication of artist or printer, and there is no apparent reason for attributing them to Bonington.

Two figure subjects; lithographs:

(1) Three nude figures and a dog grouped on a bank with trees beyond. Proof with corrections in pencil. $4\frac{1}{2} \times 3\frac{3}{4}$ in.

This bears no resemblance to any authentic work by Bonington.

(2) Ralegh and Queen Elizabeth. Ralegh spreading his cloak for the queen to walk upon; a group containing fourteen figures more or less indicated. $4 \times 4\frac{1}{2}$ in.

This bears a superficial resemblance to a possible Bonington subject, but it might with equal plausibility be attributed to many other inferior artists.

Two views of London; lithographs:

(1) $2\frac{3}{4} \times 3\frac{3}{4}$ in. *Lettering: Above:* Vue de Londres. Pl. 1. *Below:* Entree du Palais Ste Jams. lith. de C. Motte.

(2) $2\frac{3}{4} \times 3\frac{3}{4}$ in. *Lettering: Above:* Vue de Londres. Pl. 2. *Below:* Nouvel hôtel des douanes. B. 18. lith. de C. Motte.

Quite unlike Bonington's work.

A Wreck. Lithograph. Unlettered proof. $3\frac{1}{4} \times 4\frac{7}{8}$ in.

A very stormy sea with figures clinging to spars and making off in a rowing-boat in the foreground; the hull of a vessel with masts broken and sinking by the stern shown in silhouette against the horizon on the right.

There is no particular feature about this to indicate that it is by Bonington.

Three small etchings; unfinished:

(1) A lake scene with rocky mountains. $3\frac{1}{16} \times 5\frac{1}{2}$ in.

(2) Two women, one with a child in her arms, seated on a rock. $1\frac{7}{8} \times 2\frac{13}{16}$ in.

(3) Mountain scene with a well and figures getting water. $2 \times 1\frac{3}{4}$ in.

None of these contains any indication of Bonington's touch.

PRINTS AFTER BONINGTON

I.—*Coast Scenes, Landscapes, etc.*

ABBEVILLE.

Lithograph. $9\frac{3}{8} \times 7\frac{1}{4}$ in.

Lettering: Abbeville. From a Drawing by R. P. Bonington. On stone by H. Mogford. A. Ducotés Lithogy., 70, St. Martin's Lane. London. Published by J. McCormick, 147 Strand.

AN ARCHED GATEWAY.

Lithograph. $6\frac{3}{4} \times 4\frac{7}{16}$ in.

An old gateway in a high ruined wall; trees and banks on each side; a castle seen in the distance through the opening above the gates; a snake in the foreground.

Lettering: Bonington pinx.

Described from a proof in the possession of M. Dubuisson.

BERGUES, NEAR DUNKIRK.

Steel Engraving. $4\frac{15}{16} \times 3\frac{3}{8}$ in.

Lettering: La Tour du Marché. At Bergues near Dunkirk on the River Colne. Drawn by Bonington. Engraved by W. J. Cooke. Printed by Fenner, Sears & Co.

There is a painting of this subject in the Wallace Collection, but this plate is evidently taken from Bonington's lithograph (No. 18), which it reproduces exactly, on a smaller scale.

Published in *The Gem*, 1831.

BOLOGNA, THE ASINELLI TOWER.
Steel Engraving. $4\frac{15}{16} \times 3\frac{1}{8}$ in.

Lettering: (1) R. P. Bonington. W. J. Cooke.
(2) Bologna. R. P. Bonington. W. J. Cooke.

The original of this is probably the drawing in the Wallace Collection. The view is not identical with Bonington's etching (No. 63), though possibly the variations are such as might have been worked out by Bonington without making a second sketch on the spot.

This plate was published in *The Gem*, 1832, with the following lettering: The Asinelli Tower, Bologna. Drawn by R. P. Bonington. Engraved by W. J. Cooke. Printed by Fenner, Sears & Co., London. Published 1831 by W. Marshall, No. 1 Holborn Bars.

Published also in *Amaranth*, and *The Coronal*, 1835.

BOULOGNE.
Mezzotint. $4\frac{1}{16} \times 5\frac{9}{16}$ in.

Lettering: Boulogne. Bonnington pinxit. D. Lucas sculp^{t}. Published by I. & F. Harwood, 26 Fenchurch St., London.

BOULOGNE.
Mezzotint. $4\frac{1}{8} \times 5\frac{3}{4}$ in.

Lettering: Boulogne. Bonnington Pinx^{t}. D. Lucas sculpt. Published by S. Hollyer, 2 Everett Street. May 1830.

BOULOGNE, ENTRANCE TO THE HARBOUR.
Aquatint. $8\frac{3}{8} \times 11\frac{1}{2}$ in.

Lettering: Boulogne. Vue de l'Entrée du Port. Peint par Bonington. Gravé par G. Reeve. Imprimé par Dumont.

This plate and the two preceding ones by D. Lucas were evidently done from the same original.

BOULOGNE, THE FISH MARKET.
Mezzotint. $13\frac{1}{2} \times 19\frac{1}{2}$ in. (South Kensington Museum.)

BOULOGNE, THE FISH MARKET.
Steel Engraving. $7\frac{5}{8} \times 11\frac{3}{8}$ in.

Lettering: R. P. Bonington pinx^{t}. Charles Lewis Sculps^{t}.

BOULOGNE, THE FISH MARKET.
Steel Engraving. $7\frac{3}{16} \times 10\frac{5}{8}$ in.

Lettering: The Fish Market. Painted by R. P. Bonington. Engraved by Cha^{s}. Lewis. London, Virtue & Co.

BRUGES.
Steel Engraving. $5\frac{3}{4} \times 4\frac{3}{8}$ in.

Lettering: Bruges. From an original Drawing by R. P. Bonnington. Engraved by W. Henshall. London. Published Aug^{t}. 1st, 1834, by Simpkin & Marshall, Stationer's Court, & J. W. Stevens, 10 Derby Street, King's Cross.

Published in *The Gallery of Modern British Artists*, 1834.

CAEN.
Etching. $7\frac{1}{4} \times 8\frac{5}{8}$ in.
Lettering: St. Pierre de Caen. Collection de Mr. Holloway. R. P. Bonnington, pinx. Ch. Courtry sc. F. Liénard imp.

CAEN: CHURCH OF ST. SAUVEUR.
Lithograph. Vignette. Size of tint: $13\frac{5}{8} \times 10\frac{3}{8}$ in.
Lettering: J. D. Harding lithog. Church of St. Sauveur at Caen. R. P. Bonington. In the possession of the Marquis of Lansdowne. Published Aug. 1st, 1829, by J. Carpenter & Son, Old Bond Street. Printed by C. Hullmandel.

CHEMIN CREUX, LE. *See* The Sunk Road.

CALAIS.
Aquatint. $8\frac{3}{8} \times 11\frac{1}{2}$ in.
Lettering: Calais. Vue prise à L'Entrée de la Jetée. Peint par Bonington. Gravé par G. Reeve.

CANAL DE TOURRY.
Lithograph. $5\frac{1}{8} \times 6\frac{3}{4}$ in.
Lettering: Vue prise sur les Bords du Canal de Tourry. Bonnigton [*sic*] pinxt. Lith. de Frey. Jaime Lith. A Paris, chez Ostervald aîné, quai des Augustins, No. 37, chez Rittner, Md. d'Estampes, Boulevard Montmartre, No. 12, chez le même, 8 Surrey Street, Strand, Londres.

CHILLON.
Steel Engraving. $2\frac{3}{4} \times 4\frac{5}{16}$ in.
Lettering: Chillon on the Lake of Geneva. Drawn by R. P. Bonnington. Engraved on steel by W. Cooke Jnr.

CHURCH INTERIOR.
Lithograph. $5\frac{3}{8} \times 7\frac{3}{4}$ in.
Lettering: J. D. Harding, lithog. The Visit to the Shrine. R. P. Bonington. From a Drawing in the Possession of E. V. Utterson Esqr. Published Decr. 1st, 1829, by J. Carpenter & Son, Old Bond St. Printed by C. Hullmandel.

COAST SCENE.
Aquatint. $3\frac{1}{8} \times 5\frac{7}{8}$ in.
Inscribed R. P. Bonington. Frank Short.
By Sir Frank Short, R.A.

COAST SCENE.
Lithograph. $6\frac{1}{8} \times 9$ in.
Lettering: J. D. Harding lithog. Coast Scene. R. P. Bonington. From a Picture in the Possession of His Grace the Duke of Bedford. Published Augt. 1st, 1830, by J. Carpenter & Son, Old Bond St. Printed by C. Hullmandel.

COAST SCENE. (Same subject as preceding.)
Steel Engraving. $8\frac{1}{4} \times 11\frac{1}{8}$ in.
Lettering: Sea Shore. Painted by R. P. Bonnington. Engraved by C. G. Lewis. From the Original Picture in the possession of His Grace the Duke of Bedford. To whom by permission this plate is most respectfully dedicated by his most Obedient Servant Charles G. Lewis. London, Published Sept. 23, 1833, by Moon, Boys and Graves, 6, Pall Mall.

COAST SCENE.
Lithograph. $6\frac{1}{8} \times 8\frac{7}{8}$ in.

Lettering: J. D. Harding lithog. French Coast. R. P. Bonington. From a Picture in the Possession of Lord Chas. Townshend. Published Sepr. 1st, 1830, by J. Carpenter & Son, Old Bond Street. Printed by C. Hullmandel.

COAST SCENE.
Lithograph. $6\frac{1}{2} \times 8\frac{5}{8}$ in.

Lettering: J. D. Harding lithog. Coast Scene. R. P. Bonington. From a Picture in the Possession of Sir George Warrender. Published June 1st, 1830, by J. Carpenter & Son, Old Bond Street. Printed by C. Hullmandel.

COAST SCENE, with Figures and Horses.
Soft Ground Etching. $7\frac{1}{8} \times 10\frac{7}{16}$ in.

Lettering: At top right corner: 9. *Below:* Bonington. Ch. Damour.

COAST SCENE, with stranded boats (? Near Toucques).
Lithograph. $6\frac{1}{16} \times 10\frac{5}{8}$ in.

Lettering: At top right corner: 7. *Below:* Bonington. Ch. Damour.

CORNWALL, SEA-SHORE.
Steel Engraving. $3\frac{9}{16} \times 4\frac{11}{16}$ in.

Lettering: Sea-shore, Cornwall. Painted by R. P. Bonnington. Engraved by W. Miller. London, for the Proprietor, R. Jennings, & W. Chaplin, Cheapside, & Giraldon Bovinet & Co. Paris.

Published in *The Keepsake*, 1831.
Original water colour in the Wallace Collection.

DIEPPE.
Aquatint. $8\frac{3}{8} \times 11\frac{1}{2}$ in.

Lettering: Dieppe. Vue de l'Intérieur du Port. Peint par Bonington. Gravé par Reeve. De l'imprimerie de Rémond.

Published in *Excursion sur les Côtes . . . de Normandie.*

DIEPPE CASTLE.
Steel Engraving. $3\frac{3}{8} \times 5\frac{1}{8}$ in.
The castle on a cliff in the distance; figures on the shore in foreground. (British Museum.)

DOORWAY.
Soft Ground Etching. $7\frac{3}{8} \times 5\frac{5}{16}$ in.
After Bonington's lithograph No. 45; with "Bonington" instead of "Médecin de l'Hôpital."
Lettering: Bonington. Ch. Damour.

DROWNED FISHERMAN, THE.
Steel Engraving. $3\frac{3}{16} \times 4\frac{11}{16}$ in. Signed R. P. B. 1824.

Lettering: (1) R. P. Bonington. W. J. Cooke.
(2) The Drowned Fisherman. R. P. Bonington. Engraved by W. J. Cooke.
Published in *The Amulet*, 1836.

DUNKIRK.
Aquatint, sometimes coloured. $5\frac{5}{8} \times 8\frac{1}{16}$ in.

Lettering: (1) Dunkerque. Entrée du Port. Entrance of the Port. Bonnington pinxt. Thales Fielding sculpt. Publié à Paris par J. F. d'Ostervald.
(2) As (1), but with the addition: London. Published by Priestley & Weale, No. 5 High Street, Bloomsbury.

DUNKIRK.
Lithograph. $4\frac{7}{8} \times 8\frac{3}{8}$ in.

Lettering: Bonington pinx. Hubert Clerget lith. Paris. Picot éditeur. Rue du Coq St. Honoré, 5. Imp. Lemercier, à Paris.

ETNA.
Steel Engraving. $2\frac{7}{16} \times 3\frac{5}{16}$ in.

Lettering: R. P. Bonnington. W. Miller.
Published in *Italy* by Samuel Rogers. Headpiece to poem "Ætna, a Sketch."

FÉCAMP.
Aquatint. $8\frac{1}{4} \times 11\frac{3}{8}$ in.

Lettering: Fécamp. Entrée du Port. Peint par Bonington. Gravé par Newton Fielding. Imprimé par Sauniée Fils.
Published in *Excursion sur les Côtes . . . de Normandie.*"

FISHERMEN'S WIVES.
Lithograph. $7\frac{9}{16} \times 11\frac{3}{16}$ in. to $7\frac{11}{16} \times 11\frac{1}{4}$ in.

Lettering: Femmes des Pêcheurs. Bonnigton [*sic*] Pinxt. Lith. de Frey. Jaime Lith. à Paris chez Ostrvald [*sic*] aîné. quai des Augustins, N°. 37, chez Rittner, Md. d'Estampes, boulevard Montmartre, No. 12, chez le même, 8, Surrey Street, Strand, à Londres.

GENEVA, PLACE DU MOLARD.
Lithograph. $6\frac{5}{8} \times 8\frac{3}{8}$ in.

Lettering: J. D. Harding lithog. Place du Molard, Geneva. R. P. Bonington. From a Drawing in the Possession of P. F. Robinson Esqre. Published Aug. 1st, 1829, by J. Carpenter & Son, Old Bond Street. Printed by C. Hullmandel.

GRAVELINES.
Aquatint, sometimes coloured. $5\frac{3}{4} \times 8\frac{3}{16}$ in.

Lettering: (1) Gravelines. Drawn by Bonnington. Engraved by T. Sutherland. London. Published by Priestley & Weale, No. 5 High Street, Bloomsbury.
(2) Gravelines. Entrée du Port. Entrance of the Port. Bonington pinxt. Sutherland Sculpt. Publié à Paris par J. F. d'Ostervald. London. Published by Priestly & Weale, No. 5 High Street, Bloomsbury.

HARBOUR, ENTRANCE TO A.
Steel Engraving. $3\frac{1}{16} \times 4\frac{9}{16}$ in.
A jetty and the entrance to a harbour with sailing boats in the middle distance; figures on the shore in the foreground. (British Museum.)

HARBOUR AT LOW TIDE.
Aquatint. $5\frac{3}{4} \times 8\frac{1}{4}$ in.

Lettering: Bonington pinx. Sutherland sc.

HAVRE.
Aquatint. $8\frac{9}{16} \times 11\frac{5}{8}$ in.

Lettering: Havre. Entrée du Port Vue de la Jettée. Peint par Bonington d'aprés l'esquisse de Baugean. Gravé par Paul Legrand. Imprimerie de Rémond.
Published in *Excursion sur les Côtes . . . de Normandie.*

HAVRE.
Lithograph. $6\frac{5}{8} \times 10\frac{1}{4}$ in.

Lettering: Environs du Havre. Bonnigton [*sic*] del^{t}. Jaime Litho. Lith. de G. Frey, Rue Coq-héron, No. 11.
On the mount paper: A Paris, chez Ostervald aîné. Edit^{r}., quai des Augustins, No. 37, et chez Rittner, M^{d}. d'Estampes, Boulevard Montmartre, No. 12.

HEATH SCENE.
Lithograph. $6 \times 8\frac{3}{4}$ in.

Lettering: J. D. Harding lithog. Heath Scene. R. P. Bonington. From a Picture in the Possession of J. Hinxman Esq^{re}. Published May 1st, 1830, by J. Carpenter & Son, Old Bond Street. Printed by C. Hullmandel.

HOUSE IN DECORATED GOTHIC STYLE. (Vignette.)
Etching. Size of plate $15 \times 9\frac{3}{4}$ in.

Lettering: R. P. Bonington del^{t}. Chas. G. Lewis Sculp. London. Published March 1st, 1831, by Colnaghi Sen^{r}., Dominic Colnaghi & Co., Printsellers to their Majesties, Pall Mall East.

LANE SCENE.
Lithograph. $6\frac{7}{8} \times 5\frac{5}{8}$ in.

Lettering: J. D. Harding lithog. Lane Scene. R. P. Bonington. From a Picture in the Possession of Mr. Carpenter. Published Dec^{r}. 1st, 1829, by J. Carpenter & Son, Old Bond Street. Printed by C. Hullmandel.

LE CROTOY.
Aquatint, coloured. $8\frac{1}{2} \times 11\frac{9}{16}$ in.

Lettering: Le Crotoy. Vue de L'Embouchure de la Somme. Peint par Bonington. Gravé par Newton Fielding. Imprimé par Sauniée.

LONDON: THE CUSTOMS HOUSE.
Engraving. $3\frac{1}{16} \times 5\frac{3}{8}$ in.
Lettering: R. P. B. W. C. sc. (British Museum.)

LOW TIDE.
Lithograph. Signed R. P. B. $7\frac{1}{8} \times 10\frac{1}{4}$ in.

Lettering: Marée Basse. Bonnigton [*sic*] pinx^{t}. Litho. de Frey. Jaime Lith. à Paris chez Ostervald aîné, quai des Augustins, No. 37, chez Rittner, M^{d}. d'Estampes, boulevard Montmartre, No. 12, chez le même, 8, Surrey Street, Strand, Londres.

LOW TIDE.
Lithograph, coloured. $5\frac{9}{16} \times 7\frac{1}{4}$ in.

Lettering: Above: Bonnington. *Below:* Dessiné par T. de Jolimont. Imp: Lith: de F. Noël. La Mer Basse. No. 4 à Paris chez Noël aîné et Cie. Editeurs, Rue de Vaugirard, No. 34.

COAST SCENE, PICARDY

Oil. Wallace Collection. The picture lithographed by J. D. Harding.

MANTES.
Soft Ground Etching. $6\frac{5}{16} \times 7\frac{15}{16}$ in.

Lettering: Above: 6. *Below:* Bonington. Ch. Damour. Imp. Delamain.

MANTES, NEAR.
Lithograph. $5\frac{7}{8} \times 8\frac{1}{8}$ in. [*c.* 1880.]

Lettering: Above: 27. *Below:* Bords de la Seine. Bonington Pinx. Im^{p}. Bertauts, Paris. Français, lith. Cabinet de M^{r}. Dreux.

MANTES, NEAR.
Lithograph. $6\frac{5}{8} \times 10\frac{1}{8}$ in.

Lettering: Environs de Mantes. Bonnigton [*sic*] del^{t}. Lith. de G. Frey. rue Coq-héron, No. 11. Jaime litho. À Paris, chez Ostervald aîné Edit^{r}., quai des Augustins, No. 37, et chez Rittner, M^{d}. d'Estampes, Boulevard Montmartre, No. 12.

NORE, SHIPPING AT THE.
Steel Engraving. $3\frac{1}{16} \times 4\frac{9}{16}$ in.

Lettering: Shipping, At the Nore. Drawn by R. P. Bonnington. Engraved by A. Le Petit. Published by Smith, Elder & Co., 85 Cornhill.
Published in *Friendship's Offering*, 1843.

NORMANDY, COAST OF.
Steel Engraving. $6\frac{3}{16} \times 9\frac{1}{4}$ in. Signed R. P. Bonington, right bottom corner.

Lettering: Coast of Normandy. Painted by R. P. Bonington. Engraved by Charles G. Lewis. London. Published May 1, 1835, by Hodgson, Boys & Graves, 6, Pall Mall.

PARIS, PONT ROYAL.
Lithograph. $5\frac{3}{4} \times 9\frac{5}{8}$ in.

Lettering: J. D. Harding lithog. Pont Royale [*sic*], Paris. R. P. Bonington. Published Sept^{r}. 1st, 1830, by J. Carpenter & Son, Old Bond St. Printed by C. Hullmandel.

PARIS, ?PORT ST. DENIS.
Mezzotint. $5\frac{1}{4} \times 7\frac{7}{8}$ in. (? After Bonington.) (British Museum.)

PICARDY, COAST SCENE.
Lithograph. $6\frac{1}{2} \times 8\frac{5}{8}$ in.

Lettering: J. D. Harding lithog. On the Coast of Picardy. R. P. Bonington. From a Picture in the Possession of His Grace the Duke of Bedford. Published Nov^{r}. 1829, by J. Carpenter & Son, Old Bond St. Printed by C. Hullmandel.
Original in the Wallace Collection.

PICARDY. SEA SHORE. (Same view as above.)
Steel Engraving. $8\frac{1}{4} \times 11\frac{1}{8}$ in.

Lettering: Sea Shore. Painted by R. P. Bonnington. Engraved by C. G. Lewis. From the original Picture in the possession of His Grace the Duke of Bedford. To whom by permission this plate is most respectfully dedicated by his most Obedient servant Charles G. Lewis. London. Published Sept. 23, 1833, by Moon, Boys & Graves, 6 Pall Mall.

RISING TIDE.
Lithograph, coloured. $5\frac{7}{16} \times 7\frac{1}{8}$ in.

Lettering: Above: Bonnington. *Below:* La Marée Montante. No. 11. Dessiné par T. de Jolimont. Imp. Lith. de F. Noël. A Paris chez Noël aîné et Comp^ie^, Editeurs, Rue de Vaugirard No. 34.

RIVER: LOW TIDE.
Aquatint. $5\frac{5}{8} \times 8\frac{1}{8}$ in.

Lettering: R. P. Bonington Pinxt. Himely sculpt.

RIVER SCENE.
Lithograph. $6\frac{1}{8} \times 8\frac{3}{4}$ in.

Lettering: J. D. Harding Lithog. River Scene. R. P. Bonington. From a Picture in the Possession of J. Hinxman Esq^re^. Published Nov^r^. 1829, by J. Carpenter & Son, Old Bond St. Printed by C. Hullmandel.

RIVER SCENE. (Same view as preceding.)
Etching. $2\frac{1}{2} \times 3\frac{3}{8}$ in.
By Henry Ninham after Harding's lithograph.

RIVER SCENE. $15\frac{1}{2} \times 21\frac{1}{4}$ in. (South Kensington Museum.)

RIVER SCENE WITH BARGES.
Etching. $3\frac{3}{4} \times 4\frac{7}{8}$ in.

Lettering: Jules Collignon d'après Bonington, 1844.

RIVER SCENE (with barges; cows and figures on bank; a village in the distance).
Etching. $3\frac{3}{4} \times 5\frac{1}{8}$ in.

Lettering: Jules Collignon d'après R. P. Bonington, 1844.

ROAD BY THE MOUTH OF A RIVER.
Etching. $2\frac{1}{4} \times 3\frac{5}{8}$ in. Signed H. N. right bottom corner. A woman with a laden donkey in foreground, shipping in distance to left.

By Henry Ninham. The subject is possibly a composition based on two or three of the lithographs after Bonington by J. D. Harding. The figures of the woman and donkey suggest those in the Coast Scene after Lord Charles Townshend's picture.

ROUEN.
Lithograph. $5\frac{7}{8} \times 7\frac{5}{8}$ in.

Lettering: J. D. Harding lithog. Rouen. R. P. Bonington. From a Drawing in the Possession of Mr. I. Barnett. Published June 1^st^, 1830 by Ja^s^. Carpenter & Son, Old Bond S^t^. Printed by C. Hullmandel.

ROUEN.
Aquatint. $8\frac{3}{8} \times 11\frac{1}{2}$ in.

Lettering: Vue Prise de la petite Chaussée. Peint par Bonington. Gravé par Paul Legrand. Imprimerie de Rémond.

Published in *Excursion sur les Côtes . . . de Normandie.*

ROUEN. (After Bonington's lithograph, No. 22.)
Etching. $9\frac{1}{2} \times 6\frac{1}{4}$ in.
By Sir Frank Short, R.A.

ROUEN, RUE DE LA GROSSE HORLOGE. (After Bonington's lithograph, No. 1.)
Etching. $9\frac{1}{2} \times 9\frac{3}{4}$ in.

Lettering: Rue de la Grosse Horloge à Rouen. R. P. Bonington, 1824. Delauney, 1877. Imp. Salmon, Paris.

ROUEN. VIEW FROM BON-SECOURS.
Steel Engraving. $2\frac{5}{8} \times 4\frac{3}{8}$ in.

Lettering: Rouen. Drawn by R. P. Bonnington. Engraved on steel by W. Cooke, Jun^{r}. Published in *Friendship's Offering*, 1826.

ROUEN. VIEW FROM BON-SECOURS.
Aquatint. $5\frac{11}{16} \times 8\frac{1}{4}$ in.

Lettering: Rouen. Bonington pinx. Himely sculp. Vue Prise de la Côte de Bon-Secours. View taken from the Hill of Bon-Secours. Publié par H. Rittner à Paris.

ROUEN. VIEW FROM BON-SECOURS.
Aquatint. $8\frac{15}{16} \times 11\frac{7}{16}$ in.

Lettering: Rouen. Vue prise de la Côte de Bon-Secours. Peint par Bonington. Gravé par Thales Fielding. Imprimé par Sauniée fils.
Published in *Excursion sur les Côtes . . . de Normandie.*

LA ROUTE.
Lithograph. $6\frac{1}{4} \times 8\frac{1}{2}$ in. [*c.* 1889.]

Lettering: Above: 112. *Below:* La Route. Bonington pinx^{t}. Jules Laurens lith.
Earlier impressions are without the title La Route.

SAILS DRYING.
Lithograph, coloured. $5\frac{9}{16} \times 7\frac{1}{2}$ in.

Lettering: Above: Bonnington. *Below:* Les Voiles au Sec. Dessiné par T. de Jolimont. Imp. Lith. de F. Noël. à Paris chez Noël aîné et Comp^{ie}. Editeurs. Rue de Vaugirard No. 34. No. 6.

SEA AND FISH.
Lithograph. $5\frac{1}{4} \times 8\frac{7}{8}$ in.

Lettering: Above: L'Artiste. *Below:* La Mer et les Poissons. Bonington lith. Imp. Lemercier Paris.
Modern.

SEA SHORE, THE.
Steel Engraving. $2\frac{7}{8} \times 4\frac{5}{16}$ in.

Lettering: The Sea Shore. Painted by R. P. Bonnington. Engraved by R. Wallis. Figures by C. Rolls. To Robert Vernon Esq^{re} this print is respectfully inscribed by the editor and publishers of *The Amulet*.
Published in *The Amulet*, 1834, in which the plate had the lettering: "Published for the proprietors of *The Amulet*" in the place of the inscription to Robert Vernon.

ST. JOUIN MILL.
Etching. Signed R. P. Bonington. $5\frac{5}{8} \times 8\frac{1}{4}$ in.

Lettering: Le Moulin de Saint Jouin (Près Étretat). Collection de M^{r}. Edouard Corroyer. R. P. Bonington pinx. Léon Gaucherel sc.
Published in *L'Art*.

ST. MAURICE, bridge over the Rhone.
Steel Engraving. $7\frac{1}{4} \times 9\frac{3}{16}$ in.
Lettering: Bridge over the Rhone at St. Maurice—Pont St. Maurice sur la Rhoné [*sic*]. Drawn by R. P. Bonington. Engraved by W. J. Cooke. Pub^{d}. March 20, 1828, by Messrs. Colnaghi, Son & Co. Pall Mall East, et à Paris par MM. Chaillon Potrelle, Rue St. Honoré. Deposé à la Direction.

ST. OMER.
Lithograph. $13\frac{3}{4} \times 9\frac{1}{8}$ in.
Lettering: Above: Galerie du Palais Royal (Bonington). *Below:* Chapelle St. Omer. Le Camus et V. Adam del^{nt}. J. P. Quénot direx^{t}. Lith. de C. Molle. *Embossed in oval:* Galerie Lithographiée de S.A.R. Mg^{r}. le Duc d'Orléans.
Original water colour formerly in the Palais Royal, Paris, where it was destroyed by fire.

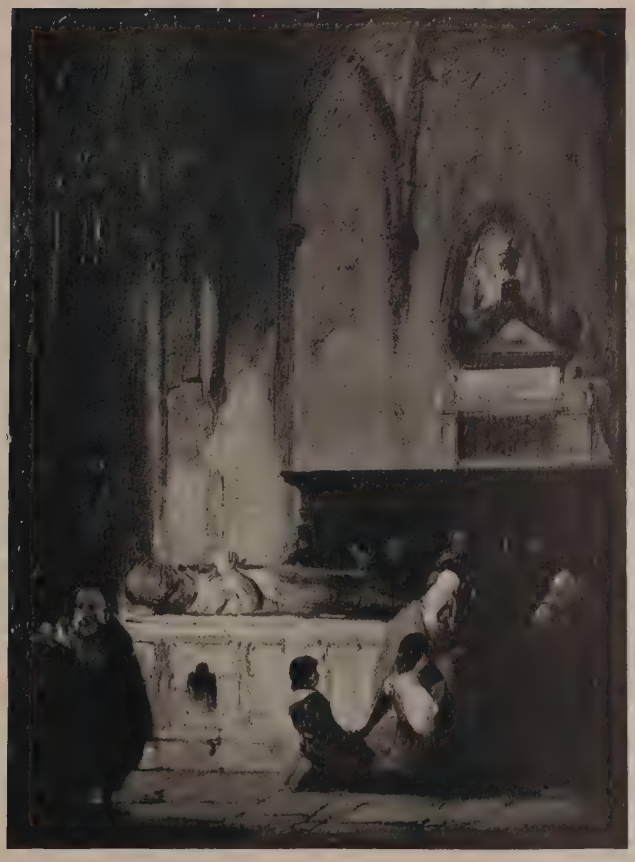
ST. OMER.
Steel Engraving. $4\frac{13}{16} \times 3\frac{3}{16}$ in.
Lettering: The Church of St. Ouen [*sic*]. R. P. Bonington pinx^{t}. Salmon sculp^{t}. London. Published Nov^{r}. 1834, for the Proprietor, by Whittaker & Co., Ave Maria Lane.
Published in the *Literary Souvenir* 1835, where it is described erroneously as a view in the church of St. Ouen, at Rouen. From the same original as the preceding.
The following remarks are quoted from the article which appeared with the engraving in the *Literary Souvenir*. "The original of the accompanying print . . . does not seem to be valued as it deserves by its possessor; for whilst pictures and drawings every way inferior to it in merit are allowed to occupy the most prominent situations in the gallery [of the Palais Royal], the splendid design is buried in the space between two windows, in one of the less frequented chambers of the palace, a position in which it has little chance of being either seen or appreciated by any one whose attention is not specially directed to its merits. . . . Such is the beauty of this painting, that although its present possessor is said to have given only some two or three hundred francs for it, there are several collectors in Paris who would not hesitate to purchase it at a price of four or five thousand."

ST. VALERY (on the Somme).
Aquatint. $8\frac{5}{16} \times 11\frac{7}{16}$ in.
Lettering: St. Valery. Vue prise sur les Bords de la Somme. Peint par Bonington. Gravé par Thales Fielding. Imprimé par Sauniée fils.

SHIPPING IN A RIVER.
Steel Engraving. $3 \times 4\frac{9}{16}$ in.
Lettering: Le Petit E [i. e. engraved by]. (British Museum.)

SHIPPING OFF THE COAST.
Lithograph. $5\frac{3}{4} \times 7\frac{3}{4}$ in.
Lettering: J. D. Harding lithog. A Sea View. R. P. Bonington. From a sketch in the possession of Edw^{d}. Hull, Esq^{r}. Published Sep^{tr}. 1st. 1830, by James Carpenter & Son, Old Bond Street. Printed by C. Hullmandel.

SHIPPING OFF THE COAST.
Lithograph. On tinted paper heightened with white. Vignette. Size of paper: $12\frac{1}{4} \times 19\frac{3}{8}$ in.
Lettering: Bonington. La Campagne No. 18. Paris (Mon. Aumont) François Delarue Succ. rue J. J. Rousseau 10. Imp. par Lemercier. London. Pub. 30 July 1844, by the Anaglyptic Company. 25 Berners St. Oxford St.



TOMB IN A CHURCH (? ST. OMER)

Oil. Hove Public Library. Perhaps a storey for an oil version of the water-colour destroyed by fire in the Palais Royal. Paris

SHIPPING OFF THE COAST, SUNRISE.
Soft ground etching. $4\frac{7}{16} \times 7\frac{1}{4}$ in.

Lettering: Shipping on the Coast, Sunset. Bonington. Imp. Delamain. Ch. Damour.
After Bonington's lithograph No. 46.

SHORE, WITH TWO FEMALE FIGURES. ("Watching the Beach." British Museum.)
Steel Engraving. $3\frac{1}{8} \times 4\frac{5}{16}$ in.
Two female figures, one sitting and one standing on the shore; near them a dog; in the distance fishing boats coming in.

SPEZZIA, BAY OF.
Steel Engraving. $8\frac{1}{4} \times 10\frac{7}{16}$ in.

Lettering: (1) Gulf of Spezzia. Painted by R. P. Bonington. Engraved by Chas. G. Lewis. London. Published Aug^{t}. 1, 1834, by Hodgson, Boys and Graves, 6 Pall Mall, and sold also by F. G. Moon, 20 Threadneedle St.
(2) Bay of Spezzia. Painted by R. P. Bonnington. Engraved by C. G. Lewis. From the Original Picture in the possession of the R^{t}. Hon^{ble}. Lord Northwick. To whom by permission this plate is most respectfully dedicated by his obliged humble Servants, Hodgson, Boys & Graves. London. Published Aug^{t}. 1, 1834, by Hodgson, Boys & Graves, Printsellers to the King, Pall Mall, and sold also by F. G. Moon, 20 Threadneedle St. Printed by Lloyd & Hennings.

THE SUNK ROAD (Le Chemin Creux).
Lithograph. $5 \times 8\frac{1}{4}$ in.

Lettering: Le Chemin Creux. Bonington pinx. Chauvel Lith. Imp. Lemercier et Cie. Paris. Collection de Mr. Jules Michelin.

SUNSET.
Steel Engraving. $7\frac{1}{2} \times 11\frac{3}{8}$. Signed R. P. Bonington 1825.

Lettering: Sun-Set. Painted by R. P. Bonington. Engraved by Charles G. Lewis. From the Original Picture in the possession of the Marquess of Westminster. To whom by permission this plate is most respectfully dedicated by his most Obedient Servants Hodgson & Graves. London, Published Feby. 1, 1836, by Hodgson & Graves, Printsellers to the King, 6, Pall Mall. Printed by R. Floyd.

TOURRY, CANAL DE.
Lithograph. $5\frac{1}{8} \times 6\frac{13}{16}$ in.

Lettering: Bonnigton [*sic*] pinxt. Lith. de Frey. Jaime lith. Vue prise sur les Bords du Canal de Tourry. A Paris, chez Ostervald aîné, quai des Augustins, No. 37. Chez Rittner, M^{d}. d'Estampes, Boulevard Montmartre, No. 12, chez le même 8 Surrey St. Strand, Londres.
Some copies appear with the words "et Weber" added after "Lith. de Frey."

TRÉPORT.
Aquatint. $8\frac{1}{8} \times 11\frac{1}{4}$ in.

Lettering: Tréport, Extrémité de la Jettée. Peint par Bonington. Gravé par Thales Fielding. Imprimé par Sauniée fils.
Published in *Excursion sur les Côtes . . . de Normandie.*

TRÉPORT.
Aquatint. $8\frac{3}{8} \times 11\frac{1}{2}$ in.

Lettering: Tréport. Vue prise du Côté de la Ville d'Eu. Peint par Bonington. Gravé par Newton Fielding. Imprimé par Sauniée fils.
Published in *Excursion sur les Côtes . . . de Normandie.*"

VENICE.
Lithograph. $4\frac{15}{16} \times 6\frac{3}{4}$ in.

Lettering: (1) Bonnigton [*sic*] del. Lith. de G. Frey, rue Coq-héron, No. 11. Jaime litho.
(2) À Venise. Bonington del. Lith. de G. Frey, rue Coq-héron, No. 11. Jaime litho. à Paris chez Ostervald aîné, quai des Augustins, No. 37 et chez Rittner, M^d^. d'Estampes, Boulevard Montmartre, No. 12.

VENICE, COLUMNS OF ST. MARK.
Steel Engraving. $9\frac{1}{4} \times 7\frac{3}{4}$ in.

Lettering: (1) Engraved by J. B. Allen after R. P. Bonington. Published for the Proprietors.
(2) The Columns of S^t^. Mark, Venice. From the Picture in the Vernon Gallery. R. P. Bonington, painter. J. B. Allen, engraver. Size of the picture 1 ft. $5\frac{1}{2}$ in. by 1 ft. $2\frac{1}{2}$ in. Printed by George Virtue. London. Published for the Proprietors.
Original now in the National Gallery, London.

VENICE, COLUMNS OF ST. MARK.
Steel Engraving. $3 \times 2\frac{3}{8}$ in.

Lettering: Bonnington. E. Finden.
Published in *The Book of Gems*, 1837–40. From the same original as preceding.

VENICE, THE GRAND CANAL.
Steel Engraving. $8\frac{1}{4} \times 10\frac{5}{8}$ in.

Lettering: (1) Painted by R. P. Bonnington. Engraved by Cha^s^. Lewis.
(2) Grand Canal, Venice, with Santa Maria della Salute and the Dogana. Painted by R. P. Bonnington. Engraved by Chas. Lewis.
From the same original as J. D. Harding's lithograph. See below.

VENICE, THE GRAND CANAL.
Lithograph. $6\frac{3}{4} \times 8\frac{3}{4}$ in.

Lettering: J. D. Harding lithog. The Grand Canal at Venice. R. P. Bonington. From a Picture in the Possession of Mr. Carpenter, Sen^r^. Published June 1^st^. 1830, by J. Carpenter & Son, Old Bond Street. Printed by C. Hullmandel.

VENICE, THE GRAND CANAL.
Steel Engraving. $2\frac{1}{8} \times 3\frac{1}{8}$ in.

Lettering: Bonington. Miller.
Published in *The Book of Gems*, 1837–40.

VERONA, PALACE OF PRINCE MAFFEI.
Lithograph. $7\frac{1}{8} \times 5\frac{15}{16}$ in.

Lettering: J. D. Harding lithog. Verona. With the Palace of Prince Maffei. R. P. Bonington. From a Picture in the Possession of the Rev^d^. Gilbert Elliot. Published June 1^st^. 1830, by J. Carpenter & Son, Old Bond Street. Printed by C. Hullmandel.

VERONA: A STREET WITH THE PALACE OF PRINCE MAFFEI

Water Colour signed R.P.B. 1826, South Kensington Museum

VERONA, PALACE OF PRINCE MAFFEI.
Steel Engraving. $4\frac{11}{16} \times 3\frac{1}{8}$ in. Signed R. P. B. 1826.

Lettering: (1) Painted by R. P. Bonington. Engraved by W. J. Cooke.
(2) Verona. Painted by R. P. Bonington. Engraved by W. J. Cooke. Pub. by W. Marshall, 1 Holborn Bars, London, 1830.

Published in *The Gem*, 1830, "from a drawing . . . in the possession of — Boys Esq. Published also in *The Bouquet*, 1835 and 1836.

This is engraved from the water-colour now in the South Kensington Museum. It resembles, but is not identical with, J. D. Harding's lithograph. The figures are quite different.

THE WAGGON.
Steel Engraving. $7\frac{3}{16} \times 9$ in.

Lettering: The Waggon. R. P. Bonington, pinx^{t}. Charles Lewis, sculpt. Published Augst. 1, 1831, by Colnaghi, Son & Co., Pall Mall East, and Charles Tilt, Fleet St^{rt}.

THE WAGGON.
Lithograph. $4\frac{7}{16} \times 8\frac{5}{8}$ in.

Lettering: Above: R. P. Bonington. *Below:* Le Chariot. P. J. Delbarre lith. Imp. Bertauts, Paris.

II—*Figure Subjects.*

THE AFRICAN DAUGHTER.
Steel Engraving. $4\frac{3}{16} \times 3$ in.

Lettering: The African Daughter. R. P. Bonington pinx^{t}. Sangster sc. Published by William Pickering, Chancery Lane, Oct. 4, 1829.

Published in *The Bijou*, 1830. Original then in the possession of E. V. Utterson. Published also in *The Cameo*, 1831.

THE AFRICAN DAUGHTER.
Lithograph. $7\frac{3}{8} \times 5\frac{3}{16}$ in. Similar to preceding, but reversed. Signed with the name of the lithographer Cuisinier.

Lettering: Jeune Indienne. Bonington pinx. Cuisinier lith. L'Artiste.

Proofs before letters are without Cuisinier's signature.

AN ALBANIAN.
Lithograph. $7\frac{1}{2} \times 4\frac{3}{8}$ in.

Lettering: J. D. Harding lithog. An Albanian. R. P. Bonington. From a sketch in Oil in the Possession of Lord Cha^{s}. Townshend. Published Aug^{t}. 1st. 1830, by J. Carpenter & Son, Old Bond Street. Printed by C. Hullmandel.

ANNE PAGE AND SLENDER.
Mezzotint. $7\frac{3}{4} \times 6\frac{1}{4}$ in. (Whitman, 331.)

Lettering: Bonnington pinx^{t}. S. W. Reynolds sculp^{t}. London, 1st. June 1829, published by Moon, Boys & Graves, Pall Mall. Paris: Giraldon, Bovinet Cie 26 passage Vivienne.

In later prints the title "Anne Page and Slender" is added.

ANNE PAGE AND SLENDER.
Lithograph. $8\frac{1}{2} \times 6\frac{7}{16}$ in. Similar to preceding, but reversed.

Lettering: La Châtelaine. Bonington pinx. Imp. Bertauts, Paris. Baron lith. Galerie du feu Duc d'Orléans.

THE ANTIQUARY.
Mezzotint. $7\frac{3}{4} \times 6\frac{1}{4}$ in. (Whitman, 329.)

Lettering: The Antiquary. Bonnington pinx^{t}. S. W. Reynolds sc^{t}. London, 1st. April 1829. Published by Messrs. Moon, Boys & Graves, 6, Pall Mall. Paris: Giraldon, Bovinet & C^{ie}., 26 Galerie Vivienne.

Later impressions have the title "L'Antiquaire," and later ones still have "Gihaut Frères, éditeurs, Boulevard des Italiens, 5," substituted for the original publishers' imprint.

LE BILLET DOUX.
Mezzotint. $7\frac{3}{4} \times 6\frac{1}{8}$ in. (Whitman, 332.)

Lettering: Bonnington pinx^{t}. S. W. Reynolds sc^{t}. London, 1st. April 1829. Published by Moon, Boys & Graves, 6, Pall Mall. Paris: Giraldon, Bovinet & Cie, 26 Galerie Vivienne.

In later impressions the title "Le Billet doux" is added.

CHARLES V. VISITING FRANCIS I.
Lithograph. $5\frac{1}{4} \times 6\frac{3}{8}$ in.

Lettering: J. D. Harding lithog. Charles V. visiting Francis I. after the Battle of Pavia. R. P. Bonington. From a Drawing in the Possession of Clarkson Stanfield, Esq^{re}. Published Aug. 1st. 1829, by J. Carpenter & Son, Old Bond Street. Printed by C. Hullmandel.

LA COUSEUSE.
Lithograph. $6\frac{5}{8} \times 4\frac{3}{8}$ in.

Lettering: La Couseuse. Bonnington pinx^{t}. Léon Noël del, 1829. Paris chez Giraldon-Bovinet, Editour. M^{d}. d'Estampes, Comm^{res}. 26 Passage Vivienne. London 8^{bre} 1829. Published by McLean 26, hay Market.

DEATH OF LEONARDO.
Soft Ground Etching. $4\frac{1}{2} \times 5\frac{7}{8}$ in.

Lettering: Above: L'Artiste. *Below:* La Mort de Léonard de Vinci. R. P. Bonington del. F. Courboin sc. Imp. Lemercier et Cie. Paris.

This is either from the same original as "Charles V. visiting Francis I." or from Harding's lithograph.

DON QUIXOTE.
Steel Engraving. $4\frac{7}{16} \times 3\frac{3}{16}$ in.

Lettering: (1) Bonington pinx. Sangster sc. Paris, Giraldon-Bovinet & Co. 26, Galerie Vivienne. Londres, Whittaker & Co., Ave-Marie-Lane.

(2) Don Quixote. Bonnington pinx. Sangster sc. Paris, Giraldon-Bovinet & Co., 26, Galerie Vivienne. Londres, Whittaker & Co., Ave Maria-Lane.

Published in *Le Keepsake Français*, 1831, with title "Don Quichotte" instead of "Don Quixote."

FRANCIS I. AND THE DUCHESS D'ETAMPES

Oil. Louvre

DON QUIXOTE.
Soft Ground Etching. $3\frac{1}{2} \times 5\frac{1}{4}$ in.

Lettering: (1) Bonington. Imp. Delamain. Ch. Damour.
(2) As (1) but with the addition of "Don Quixote."

EVENING.
Mezzotint. $7\frac{3}{4} \times 6\frac{3}{8}$ in. (Whitman, 336.)
(1) Engraver's proof; the lute without strings.
(2) More advanced.

Lettering: Evening. Painted by Bonnington and Engraved by the late S. W. Reynolds. London. Published by S. Hollyer, 34, Penton Place, & Ackermann & Co., Strand.

FRANCIS I. AND THE DUCHESS D'ESTAMPES.
Lithograph. $8\frac{1}{2} \times 6\frac{1}{2}$ in.

Lettering: Ch. Hue pinx et lith. Imp. Bertauts, r. Cadet 11 Paris.
Published in *L'Artiste.*

FRANCIS I. AND HIS SISTER.
Steel Engraving. $4\frac{1}{8} \times 3\frac{1}{8}$ in.

Lettering: (1) Painted by R. P. Bonington. Engraved by Charles Heath.
(2) Francis the First and his Sister. Painted by R. P. Bonington. Engraved by Charles Heath. Printed by McQueen. London. Published for the Proprietor, by R. Jennings, 62, Cheapside, & by Giraldon Bovinet, Gallerie Vivienne, Paris.
(3) Francis the First and his Sister [in square type instead of script]. François Premier [script]. Painted by R. P. Bonington. Engraved by Charles Heath. Printed by McQueen. Pub^{d}. by Hurst & Co., R. Jennings, 62 Cheapside, and by Messrs. Bovinet & Co., Gallerie Vivienne, Paris.

This plate was issued in *The Keepsake*, 1830, as (3), but without the words "François Premier."

FRANCIS I. AND HIS SISTER.
Mezzotint. $15\frac{1}{8} \times 10\frac{1}{2}$ in.

Lettering: La Devise. Peint par Bonington. Gravé par Jazet.

FRANCIS I. AND HIS SISTER.
Etching. $6\frac{3}{8} \times 4\frac{3}{8}$ in.

Lettering: Marguerite de Navarre et François I^{er}. Galerie Delessert. Bonington pinx. Flameng. sculp. Imp. A. Salmon, à Paris. *Gazette des Beaux Arts.*

THE GENTLE REPROOF.
Steel Engraving. $6\frac{5}{8} \times 4\frac{5}{8}$ in.

Lettering: The Gentle Reproof. R. P. Bonington. J. Rogers. Joseph Robins, Bride Court, Fleet Street, London.

THE GENTLE REPROOF.
Mezzotint. $15\frac{1}{16} \times 10\frac{9}{16}$ in.

Lettering: Le Doux Reproche. Peint par Bonington. Gravé par Jazet.

THE GRANDFATHER.
Mezzotint. $10\frac{1}{2} \times 8\frac{5}{16}$ in.
Lettering: The Grandfather. From an original by Bonnington.

THE GRANDMOTHER.
Mezzotint. $7\frac{3}{4} \times 6\frac{1}{2}$. (Whitman, 330.)
Lettering: The Grandmother. Painted by Bonnington. Engraved by S. W. Reynolds. London. Published by Ackermann & Co. 96 Strand, 1833.

HENRY IV. AND THE SPANISH AMBASSADOR.
Etching. $5\frac{1}{2} \times 7\frac{3}{8}$ in.
Lettering: Henri IV. et l'Ambassadeur d'Espagne. Bonington pinx. Léop. Flameng sculp. Imp. A. Salmon, Paris. *Gazette des Beaux Arts.*

HENRY IV. WAITING FOR AN AMBASSADOR.
Soft ground Etching. $3\frac{1}{2} \times 5\frac{1}{4}$ in.
A man seated in a chair between a bed and a window, out of which he is looking.
Lettering: Bonington. Imp. Delamain. Ch. Damour. *Above the plate, right-hand corner:* 4.

ILLUSTRATION TO?
Steel Engraving. $4\frac{5}{8} \times 3$ in.
Two figures standing in a vaulted room; a crucifix on the wall. (British Museum.) Possibly not after Bonington.

THE KNIGHT Ttemplar.
Mezzotint. $8\frac{3}{4} \times 6\frac{1}{4}$ in. (Whitman, 328.)
Lettering: The Knight Templar. Bonington pinx^{t}. S. W. Reynolds sculp^{t}. London, Jan^{y}. 1, 1835. Published by Hodgson, Boys & Graves, Pall Mall.—Paris, Ritner & Goupil, Boulevard Montmartre.
The figures in this are nearly identical with some of those in Bonington's lithograph, Le Retour, No. 54.

THE LESSON ON THE GUITAR.
Lithograph. $8\frac{3}{8} \times 6\frac{1}{4}$ in.
Lettering: Bonington. Imp. Delamain. Ch. Damour. *Above the plate, right-hand corner:* 8.

THE LUTE.
Steel Engraving. $3\frac{1}{2} \times 5$ in.
Lettering: The Lute. Painted by R. P. Bonington. Engraved by C. Rolls. Published Oct. 1, 1828, by John Sharpe, London.
Published in *The Anniversary*, 1829.

MATERNAL SOLICITUDE.
Lithograph. $2\frac{3}{4} \times 4\frac{1}{8}$ in.
Lettering: J. D. Harding lithog. Maternal Solicitude. R. P. Bonington. From a Sketch in Seppia for a Picture in the Possession of E. V. Utterson, Esq^{re}. Published Aug. 1st. 1829, by J. Carpenter & Son, Old Bond Street. Printed by C. Hullmandel.

MEDITATION.
Mezzotint. $7\frac{7}{8} \times 6\frac{5}{8}$ in. (Whitman, 334.)

Lettering: (1) Bonnington pinx^{t}. S. W. Reynolds grav. Roi d'Angleterre sc^{t}. Paris, chez Rittner & Arrowsmith, boulevard Montmartre, No. 12, dép^{e}.
(2) With title "Méditation" added.
Some copies are lettered: Méditation. Bonnington pinx. Reynolds sculp.
Another variation has fresh lettering: Méditation. Bonnington pinxt. S. W. Reynolds, grav. du Roi d'Angleterre sc^{t}. Paris, chez Rittner & Arrowsmith, boulevard Montmartre, No. 12, dep^{t}.

MORNING.
Mezzotint. $7\frac{7}{8} \times 6\frac{1}{8}$ in. (Whitman, 335.)

Lettering: Morning. Painted by Bonnington and Engraved by the late S. W. Reynolds. London. Published by S. Hollyer, 34, Penton Place, and Ackermann & Co., Strand.

ODALISQUE. (Same subject as "Morning" but reversed.)
Lithograph. Size $8 \times 6\frac{1}{8}$ in.

Lettering: Odalisque. Bonington pinx^{t}. Imp. Bertauts. Paris. J. Laurens Lith. *Embossed in oblong tablet:* Les Artistes Contemporains.

PORTRAIT OF A GIRL.
Lithograph. Vignette. 5×5 in.

Lettering: A Study from Nature. J. D. H[arding]. lithog. R. P. Bonington. From a Sketch in the Possession of the Marquis of Lansdowne. Published Aug. 1st. 1829, by J. Carpenter & Son, Old Bond Street. Printed by C. Hullmandel.

PORTRAIT OF R. P. BONINGTON.
Etching in line and mezzotint. $5\frac{1}{4} \times 3\frac{13}{16}$ in.

Lettering: R. P. Bonington se ipsum del. F. Villot sculps. 1847.

PROMENADE VÉNETIENNE.
Etching. $4\frac{3}{16} \times 4\frac{1}{4}$ in.: plate inscribed R. P. B. 1826, at left-hand bottom corner.

Lettering: Promenade Vénetienne. d'Après Bonnington. Bracquemond. Collection de M^{me}. la Baronne N. de Rothschild. Imp. A. Salmon.

"PEVERIL OF THE PEAK," ILLUSTRATION TO: Buckingham and Alice.
Steel Engraving. $4\frac{1}{8} \times 2\frac{15}{16}$ in.

Lettering: (1) R. P. Bonnington. W. H. Watt. Edinburgh. Published 1831 by Robert Cadell, & Moon, Boys & Graves, London.
(2) As (1), but with addition of: Peveril of the Peak. "A slender foot and ankle was the only part of her person distinctly seen; the rest was enveloped in a long veil of silver gauze, the whole attire argued at least coquetry on the part of a fair one, and induced Buckingham to smile internally at Christian's account of the extreme simplicity of his niece."
Frontispiece to *Waverley Novels*, Vol. XXIX., 1831.

"PEVERIL OF THE PEAK," ILLUSTRATION TO: Julian and Ralph.
Steel Engraving. $3\frac{7}{8} \times 3\frac{1}{8}$ in.

Lettering: R. P. Bonnington. W. Ensom. Peveril of the Peak. "Then, by Heaven," answered Julian, "I will watch his arrival in this Island, and ere he has locked thee in his

arms he shall answer to me on the subject of my suit." "Then demand that answer now," said a voice from without the door, which was at the same time slowly opened; "for here stands Ralph Bridgenorth." Edinburgh. Published 1831 by Robert Cadell and Whittaker & Co. London.

Frontispiece to *Waverley Novels*, Vol. XXVIII., 1831.

"QUENTIN DURWARD," ILLUSTRATION TO: "Disguised."
Steel Engraving. $3\frac{7}{8} \times 3$ in.

Lettering: (1) R. P. Bonnington. E. Goodall. Edinburgh. Published 1831 by Robert Cadell, and Moon, Boys & Graves, London.

(2) As (1), but with addition of: Quentin Durward. "His opponent, seeing himself thus menaced, laid hand upon his sword, but his more considerate comrade, who came up, commanded him to forbear, and, turning to the young man, accused him in turn of precipitation in plunging into the swollen ford."

Frontispiece to *Waverley Novels*, Vol. XXXI., 1831.

LE REPOS.
Lithograph. $5\frac{3}{8} \times 4$ in.

Lettering: Le Repos. Bonnington del. Lith. de Langlumé. Chez Sazerac Editeur Rue Taitbout, No. 30 bis.

A similar composition to "La Siesta," lithographed by J. D. Harding, but with many variations.

THE SICK DAUGHTER. See "The Use of Tears"—(iii).

THE SICK MOTHER.
Modern Process. $5 \times 3\frac{13}{16}$ in.

Lettering: The Sick Mother. Bonnington pinx. Donney sculp. Published by McLean. London. Bourne, New York, et Green, Place Charles X. Paris.

LA SIESTA.
Lithograph. $7\frac{1}{2} \times 5\frac{1}{4}$ in.

Lettering: J. D. Harding lithog. La Siesta. R. P. Bonington. From a Drawing in the Possession of Mr. Carpenter. Published Nov^{r}. 1829, by J. Carpenter & Son, Old Bond S^{t}. Printed by C. Hullmandel.

Original in the Wallace Collection.

THE SWALLOWS (illustration to Béranger's poem "Les Hirondelles.")
Steel Engraving. Vignette. $2\frac{3}{4} \times 2\frac{3}{16}$ in.

Lettering: Les Hirondelles. Bonnington del. Corbould sc.

Published in *Œuvres Complètes de P. J. de Béranger*, vol. 3. Paris, 1834.

SWISS GIRLS.
Lithograph, by J. D. Harding. Vignette. $4\frac{5}{8} \times 4\frac{3}{4}$ in. On the title page of J. D. Harding's *Series of Subjects from the Works of the late R. P. Bonington.*

"From a drawing in the possession of the Earl of Northwick."

FIGURE SUBJECT

Water-colour. In the possession of Mr. Turner

THE VISIT ("THE USE OF TEARS")

Oil. Boston Museum

A TURK.
Lithograph. $4\frac{1}{4} \times 5\frac{1}{4}$ in.

Lettering: A Turk. From a sketch by the late R. P. Bonington [name in facsimile autograph] (in the possession of Sir Thomas Lawrence, P.R.A., &c. &c.) Plate 13 of Lithographic Imitations of Sketches by Modern Artists, by Richard J. Lane, A.R.A. Printed by Engelmann & Co., London. Published by J. Dickinson. 1829.

THE USE OF TEARS—(i.)
Steel Engraving. $4\frac{9}{16} \times 3\frac{1}{2}$ in.

Lettering: (1) Painted by R. P. Bonington. Engraved by C. Rolls.
(2) The Use of Tears. Painted by R. P. Bonnigton [*sic*]. Engraved by C. Rolls. London. For the Proprietor, R. Jennings & W. Chaplin, Cheapside, & Giraldon Bovinet & Co., Paris.

Original painting now in the Boston Museum.
In this version of this subject the cat at the bedside has its face towards the spectator, and there is a walking-stick leaning against the chair.
This plate was published in *The Keepsake*, 1831, with the following lettering: Painted by R. P. Bonnigton [*sic*]. Engraved by C. Rolls. The Use of Tears. London, Hurst, Chance & Co. R. Jennings & W. Chaplin, Cheapside, and Giraldon Bovinet & Co., Paris.

THE USE OF TEARS—(ii.)
Mezzotint. $7\frac{7}{8} \times 6\frac{3}{8}$ in. (Whitman, 333.)

Lettering: Bonnington pinx^{t}. S. W. Reynolds sculp^{t}. London, 1 June, 1829. Published by Moon, Boys & Graves, Pall Mall. Paris Giraldon Bovinet et Cie 26 Passage Vivienne.
Later impressions have the title: "Jeune Fille Malade" added.
The subject is similar to that of (i), but the cat has its back turned; there is no walking-stick; there is a crucifix on the table, which has legs of a different design; and a female figure is introduced at the back of the bed.

THE USE OF TEARS—(iii.)
Mezzotint. $5\frac{1}{8} \times 3\frac{13}{16}$ in.

Lettering: The Sick Daughter. Bonnington pinx. T. Doney sculp. Published by M^{c}Lean London Bourne Newyork et Green Place Charles X. Paris.

A similar composition, but differing in all details. There is no cat, and, as in (i), there are only two figures.

VENETIAN SCENE—(i).
Lithograph. $6\frac{1}{2} \times 4\frac{1}{2}$ in.

Lettering: Bonington pinx. Imp. Bertauts, Paris. Mouilleron lith. Collection de M^{r}. A. Stevens.

VENETIAN SCENE—(ii). Similar to (i), but reversed.
Mezzotint. $10\frac{1}{8} \times 8\frac{1}{4}$ in.

Lettering: Beautiful Venice.

BONINGTON'S WORKS IN SALES.

No attempt has been made to give an exhaustive list of sales of Bonington's works. Those immediately following his death have been printed in detail. In the later ones only those have been selected in which identification of the items, either by size or description, is to some extent possible. Inclusion in this list does not, however, imply any statement as to authenticity.

Sale following Bonington's Death.

(From a priced copy in the South Kensington Museum.)

Catalogue of the Pictures, Original Sketches, and Drawings of the late much admired and lamented artist, R. P. Bonington; which will be sold by auction, by Mr. Sotheby and Son, Wellington Street, Strand, on Monday, June the 29th, 1829, and following Day, at Twelve O'clock.

To be viewed on Tuesday the 23rd, to the time of sale.
Catalogues, price 1/s without which no person will be admitted.

First Day's Sale.

Oil Sketches.

			£	s.	d.	
Lot 1.	A Sketch in oil, view in the Mediterranean; a ditto, Coast Scene, St Valerie	2	2	4	0	Roberts
2.	A ditto, ditto; A ditto, View near Genoa, by a pupil .	2	2	4	0	Barnet
3.	A ditto, View of the Castle of Erici, on the Mediterranean, *very fine*	1	13	13	0	Heath
4.	Ditto, Coast Views, on one pannel	2	4	16	0	Colnaghi
5.	Ditto, Italian Buildings	1	2	12	0	Tiffin
6.	Ditto of Trees near Florence	1	11	11	0	Jones
7.	Ditto of Francis I and his Sister	1	2	5	0	Triphook
	*** This was a favourite subject with the late R. P. Bonington: he painted several pictures from this sketch.					

Pencil Sketches.

8.	Spirited sketches of Coast Scenery, Shipping, &c. .	13	3	3	0	Hinxman
9.	Ditto ditto ditto	8	2	12	0	Colnaghi
10.	Ditto ditto ditto	9	2	12	0	„
11.	Ditto ditto, *one of which is tinted*	9	3	0	0	Hixon
12.	Ditto ditto, *and figures*	11	2	12	0	Colnaghi
13.	Ditto ditto	11	4	4	0	Bourne
14.	Ditto ditto, Ancient Armour, *some tinted* . .	8	3	0	0	Colnaghi
15.	Ditto ditto, Ancient Armour, from Dr Meyrick's Collection	6	2	16	0	„
16.	Spirited Sketches of Ancient Armour, from Dr. Meyrick's Collection	13	3	8	0	Triphook
17.	Ditto ditto, Tombs in Westminster Abbey, &c. .	5	5	2	6	Colnaghi
18.	Ditto ditto, Tombs in Normandy, &c., *some tinted* .	13	3	5	0	„
19.	Ditto ditto, Ancient Costumes and Gothic Architecture	12	2	18	0	Hull

		£	s.	d.	
20.	Spirited Sketches, *some tinted* 16	4	0	0	Burnet, ? or Barnet
21.	Ditto ditto, Ancient Costume, &c., *some tinted* . 22	2	16	6	Moltino
Oil Sketches (continued).					
22.	Coast Scenes, on one pannel 2	3	0	0	Stanfield
23.	View in Switzerland, on canvass 1	5	0	0	Colnaghi
24.	View of Fort Rouge, Calais 1	5	10	0	Seguier
25.	A spirited Sketch of a Land Storm, with a Waggon in the Foreground 1	15	10	0	Tiffin
26.	View in Venice, with the Church of St George, *very fine* 1	12	12	0	Moltino
27.	Spirited Sketches, in distemper, after *Titian* and *Giorgione* 6	10	0	0	„
28.	Rural Landscape, with Cattle, painted on canvass . 1	2	12	0	Colnaghi
29.	Coast Scene, on canvass 1	3	3	0	Triphook
30.	A Beautiful Sketch of Henry the Fourth's Bed-chamber: The King is Sitting in an Arm Chair at the Window, *on canvass* . . . 1	10	10	0	Cattley
31.	A pleasing Landscape, with Figures, on canvass . . 1	3	5	0	Hixon
32.	Sketch of the Agony of our Saviour, on pannel . . 1		11	0	„
33.	A masterly and spirited Landscape, on pannel . . 1	7	12	0	Tiffin
Water-coloured Drawings.					
34.	The Vaults of the Cathedral at Basle. 1	2	12	0	Colnaghi
35.	View of the Cathedral of Rouen 1	7	0	0	„
36.	View of the Coast at Calais 1	7	10	0	„
37.	Views, Lake of Thoun and Mont Blanc . . . 2	8	10	0	Tiffin
38.	Porch of an Ancient Convent at Beauvais . . . 1	8	0	0	Cattley
39.	Coast Scenes, View of La Férté, &c. 2	13	0	0	Townshend
40.	Street Views, Calais, &c. 2	13	0	0	Mills
41.	Sketches of Shipping 3	6	6	0	Roberts
42.	Picturesque Sketch of Ancient Buildings at Beauvais . 1	14	0	0	Colnaghi
43.	View of the Pont des Arts, Paris 1	1	6	0	„
44.	View of the Church of Rouen 1	9	9	0	Moltino
45.	A spirited Sketch, View of a Machine for driving Piles 1	7	10	0	Roles
46.	View of the Havre 1	8	0	0	Monro
Water-coloured Drawings, framed and glazed.					
47.	View on the French Coast 1	4	18	0	Colnaghi
48.	Beautiful highly-finished Architectural Drawing 1	4	12	0	„
49.	Ditto, Interior of Henry the Fourth's Bed-chamber 1	9	9	0	Roles
50.	View of Venice 1	9	5	0	Moltino
51.	View of the Ecole des Arts, Paris, in Pencil and Chalk, very spirited 1	26	10	0	Colnaghi
52.	A Beautiful highly-finished Water-coloured Drawing, Entrance to the Port of Havre, with Fishing Boats, &c. 1	9	9	0	Pinney

		£	s.	d.	
53.	View on the French Coast, in Seppia 1	2	2	0	Bourne
54.	Ditto ditto, in colours 1	6	10	0	Cattley
	Oil Sketches (continued).				
55.	Interior of an Italian Court Yard . . . 1	3	5	0	Hinxman
56.	Interior of Henry the Fourth's Bed-chamber . 1	10	10	0	Colnaghi
57.	View on the Grand Canal, Venice . . . 1	13	0	0	Tiffin
58.	Ditto ditto ditto. 1	8	0	0	Utterson
59.	Studies of Trees, near Rouen, highly coloured . 1	10	10	0	Moltino
60.	View of a Sea Port, with Shipping . . . 1	12	12	0	Townshend
61.	Interior of a Cathedral 1	3	0	0	Colnaghi
62.	View in the Environs of Florence . . . 1	8	18	6	Cattley
63.	Sketch of a Swiss Peasant Girl 1	2	5	0	Tiffin
	Pencil Sketches (continued).				
64.	Spirited Sketches from antient Tombs, *some tinted* . 14	2	2	0	Utterson
65.	Coast Scenery, with Shipping 3	2	10	0	Blackford
66.	Ditto ditto 10	1	15	0	Colnaghi
67.	Ditto ditto 5	4	0	0	Hull
68.	Ditto ditto, Views of Calais 7	5	5	0	Cox
69.	Figures and Animals, various 9	2	18	0	Vine
70.	Antient Buildings in France, &c. 5	4	6	0	Blackford
80.	[*sic*] Sketches in Switzerland, &c. 8	4	4	0	Tiffin
81.	Ditto ditto 8	2	8	0	Roberts
82.	Ditto ditto 8	4	10	0	Wharncliffe
83.	Sketches of Antient Monuments, *some tinted* . . 19	1	14	0	Chambers
84.	Sketches of Heads from Nature 10	5	7	6	Lansdowne
85.	Ditto ditto ditto 9	3	3	0	Greville
86.	Ditto ditto ditto 17	3	12	0	?
87.	Sketches of Views in Florence, &c. 6	6	6	0	Cawdor
88.	Ditto of The Rialto and Equestrian Figure at Venice, very fine 2	7	10	0	Colnaghi
89.	Ditto View of Bologna, &c. 4	5	17	6	Seguier
90.	Ditto View of Venice from the Little Place of St. Mark 1	3	5	0	Cawdor
91.	Ditto View of the Grand Canal at Venice, *slightly tinted* 1	6	15	0	Hinxman
	*** The original Sketch for Mr. Carpenter's Picture.				
92.	Ditto View of the Little Place of St. Mark 1	11	11	0	Cawdor
	*** The original Sketch of Mr. Vernon's Picture.				
93.	Ditto View of the Palace of Count Maffei, at Verona 1	11	11	0	Seguier
94.	Spirited Water-coloured View of Jumieges. . . 1	5	15	6	Moltino
95.	L'Abbaye St Armand, on blue paper, *in chalk and body colour* 1	17	0	0	Mills
96.	Tinted Sketch of an Italian Monk 1	2	2	0	Roles
97.	Sketches of Birds, in black and white chalk, very spirited 4	6	10	0	Mills

STUDIES OF THE COLEONI STATUE, VENICE, FOR THE WATER-COLOUR IN THE LOUVRE

Pencil. *In the possession of the Marquess of Lansdowne*

SWISS GIRLS, AT MEYRENQUIS (P)

Pencil. *In the possession of the Marquess of Lansdowne*

		£	s.	d.	
Drawings.					
96*. Subjects, the Storm and the Sylph, *finished in Seppia*	2	1	13	0	Lansdowne
97*. Sketches, View of Geneva, &c.	7	4	16	0	Wharncliffe
98*. Coloured Sketches, Swiss Costume	2	4	4	0	Roberts
99*. Finished coloured Drawing, View in Venice, with Shipping	1	6	15	0	Moltino
100*. Chalk Sketches of Horses, Figures, &c. &c.	7	7	0	0	Blanchford
100**. Sketches, Views in Verona, &c., *copied from Bonington*	6	1	11	0	Griffiths
98. Coloured Sketch of a Venetian Costume, after Bellini	1	1	13	0	Grave
99. Sketches of Females, in coloured chalk	2	6	10	0	Townshend
100. Ditto ditto	3	3	15	0	Irby
Oil Paintings.					
101. Sketch, interior of an Abbey	1	5	15	6	Colnaghi
102. Don Quixote in his Study	1	10	10	0	Triphook
103. Highly coloured Landscape, View in the Gardens of Boboli, at Florence	1	7	0	0	Tiffin
104. View on the Grand Canal, Venice	1	16	5	0	Colnaghi
105. View of the Rialto at Venice, *framed*	1	19	0	0	Townshend
106. A large Landscape View in France	1	23	2	0	Cattley
107. A Scene from the Merchant of Venice	1	9	0	0	Dawkins
108. A Conversation, with Figures in the Venetian Costume of the 16th Century	1	56	0	0	Townshend
109. View on the Coast of Normandy, with Figures and Cattle, framed	1	48	0	0	"
110. A Highly finished View of the Palace of Count Maffei, at Verona, with Religious Procession, a Splendid Specimen of the Talents of the Artist	1	73	10	0	Marquis of Stafford
		851	4	6	

Second Day's Sale.

		£	s.	d.	
Oil Sketches (continued).					
111. Studies (two) of Heads, by *a pupil of Mr Bonington*	1	1	0	0	Rumbold
112. Ditto of Two Females, by *Bonington*	1	1	13	0	Hixon
113. Ditto of Figures, after *P. Veronese*, by *ditto*	1	1	18	0	Hinxman
114. Sketch of the Ruins of a Church at St. Omer, *ditto*	1	2	8	0	Byng
115. Ditto of the French Coast, with Figures, *ditto*	1	4	0	0	Lord Townshend
116. Ditto of Dieppe Harbour, with Shipping, *ditto*	1	4	6	0	Colnaghi
117. Ditto, Interior of a Church, *ditto*	1	6	10	0	Burney
118. Sketch, Coast Scene, View of La Ferté, with Figures, by *Bonington*	1	3	15	0	Knapp
119. Studies of Grecian Costumes, two Figures on one canvass, *ditto*	1	20	0	0	Lord Townshend
120. Studies of Swiss Costume, ditto ditto *ditto*	1	5	10	0	Roberts

		£	s.	d.	
Pencil Sketches (continued).					
121.	Studies of Antient Costume, *from Dutch Pictures*, &c. . 18	1	18	0	Roberts
122.	Ditto ditto *ditto* 14	2	8	0	Stanfield
123.	Ditto of Building and Coast Scenery, &c. . . . 6	4	4	0	Lord Cawdor
124.	Ditto of Views in Switzerland, France, &c. . . 5	3	18	0	Thane
125.	Ditto, Views of Honfleur, &c., *very fine* . . . 2	6	10	0	Seguier
126.	Ditto, View of the Bridge of Louis XVI, and Gothic Tomb 2	4	4	0	Colnaghi
127.	Ditto, Bridge of St. Maurice, and Cottages in Switzerland 3	4	15	0	„
128.	Ditto, of Gothic Architecture 7	3	15	0	Hull
129.	Ditto of the Town Hall of Ypres, &c. . . . 5	5	5	0	Colnaghi
Coloured Drawings.					
130.	An upright Drawing of Craft 1	8	5	0	„
131.	Ditto ditto Fishing Vessels . . . 1	7	17	0	Boone
132.	Ditto ditto ditto 1	8	8	0	„
133.	VIEW OF THE GARDENS OF BOBOLI, NEAR FLORENCE . 1	13	0	0	Colnaghi
134.	DITTO ON THE FRENCH COAST 1	10	10	0	Seguier
135.	PROCESSIONS OF CATHOLIC CLERGY, AND STUDIES FROM VANDYKE 2	5	15	0	Lord Lansdowne
136.	Studies of Shipping 2	4	8	0	Hall
137.	Ditto of Old Buildings, and Swiss Costume . . 2	7	15	0	Moltino
138.	Ditto, Views in Switzerland 2	8	5	0	Colnaghi
139.	Ditto ditto in Beauvais 2	6	15	0	Monro
140.	DITTO DITTO MONT BLANC, AND COAST SCENE . 2	7	0	0	„
Pencil Sketches, Views in Italy.					
141.	CITY OF FLORENCE AND GARDENS OF BOBOLI, &c. . 4	2	8	0	Hinxman
142.	City of Genoa, and Environs 6	2	2	0	Byng
143.	Views of Venice, &c. 8	7	17	6	Lord Lansdowne
144.	Views of the Ducal Palace, Venice, &c. . . . 2	5	7	6	Colnaghi
145.	View of St Mark, St George, Venice, &c. . . . 4	6	10	0	Lord Lansdowne
146.	Views in Venice, the Ducal Palace, &c. . . . 3	5	0	0	„
147.	Ditto ditto ditto, and the Greek Church . 2	9	10	0	„
148.	Ditto ditto, on the Grand Canal, &c. . . . 3	4	16	0	Colnaghi
149.	A STREET VIEW IN VERONA 1	7	15	0	Lord Cawdor
150.	DITTO, THE MARKET PLACE AT VERONA, ON TINTED PAPER, HEIGHTENED BY WHITE CHALK . . . 1	13	13	0	Lord Lansdowne
151.	Views of Venice, Genoa, &c. 3	6	6	0	„
152.	CASTLE OF FERRARA, AND TOMB AT VERONA . . 2	6	15	0	„
153.	THE CHURCH OF ST. MARK AT VENICE, AN UPRIGHT SKETCH, LARGE 1	14	0	0	Colnaghi

VERONA: PIAZZA DELLE ERBE

Pencil, heightened with white. In the possession of the Marquess of Lansdowne

VENICE: THE GRAND CANAL, WITH THE RIALTO

Pencil. In the possession of the Marquess of Lansdowne

		£	s.	d.	
154.	The Palace of St. Mark, Venice, on coloured paper, touched in white 1	6	12	0	Lord Lansdowne
155.	The Grand Canal, with a distant view of the Rialto, Venice 1	14	14	0	"
156.	View of Venice 1	6	10	0	Lord Cawdor
Oil Sketches (continued).					
157.	Spirited Sketch of a Fresh Breeze . . . 1	13	13	0	Lord Townshend
158.	Ditto, on the Coast near Genoa . . . 1	17	0	0	"
159.	Ditto, Part of Genoa and the Bay . . . 1	31	0	0	Rogers
160.	Ditto, View of the Environs of Genoa . . 1	11	0	0	Sir T. Lawrence
161.	Ditto, View in Venice 1	23	2	0	Hinxman
162.	An upright View of the Church of St. Mark, at Venice, *unfinished* 1	18	0	0	Cattley
163.	A Study, Portrait of a Lady 1	6	0	0	Triphook
164.	View of the Port of Havre, with Shipping . . . 1	2	15	0	"
165.	A spirited Sketch of a Storm with Shipwreck . . 1	4	0	0	Tiffin
166.	Portrait of Old Cordier, of Rouen, mending his Net . 1	3	7	0	Colnaghi
167.	Interior of a Room 1	14	0	0	Colnaghi
Pencil Sketches (continued).					
168.	Sketches of Costume, &c., *some tinted* 13	2	0	0	Colnaghi
169.	Ditto, and Studies from Italian Masters . . . 9	5	15	6	Lord Lansdowne
170.	Ditto ditto 8	2	2	0	Barnet
171.	Ditto ditto 13	2	12	0	Roberts
172.	Ditto of Greek Costume 4	2	12	0	"
173.	Sketches, Views in Italy 8	3	0	0	Triphook
174.	Sketches, *coloured*, of Coast Scenery, and Part of the Port of Havre 2	11	0	0	Monro
175.	Ditto, finished on tinted paper, of a Gothic Church at Rouen 1	6	10	0	Lord Lansdowne
176.	Ditto, Specimen of Antient Architecture . . . 2	9	0	0	"
177.	Ditto, Town Hall of St. Omer 1	7	0	0	Monro
178.	Ditto, Gothic Screen of a Cathedral, *touched with white* 1	5	18	0	Triphook
179.	Ditto, Town Hall at Ypres, and Gothic Fountain at Rouen 2	6	6	0	Colnaghi
180.	Views in Switzerland, an Ancient Chest, &c. . . 5	6	0	0	Monro
181.	View of Rouen, *on tinted paper* 1	6	0	0	Carpenter
182.	Ditto of Calais, in Seppia 1	3	15	0	Hastings
183.	Ditto of Fort Rouge, Calais, *on coloured paper, touched with white* 1	5	15	0	Colnaghi
184.	Archway, *on tinted paper, touched with white* . . 2	6	0	0	Thane
185.	Antient Buildings in France 12	13	0	0	Lord Lansdowne

			£	s.	d.	
186.	DITTO, HOTEL AT DIEPPE, AND GOTHIC PORCH AT ROUEN	2	9	5	0	Colnaghi
187.	ANTIENT BUILDINGS	2	6	12	6	Utterson
188.	DITTO GATEWAYS	2	8	0	0	Lord Lansdowne
189.	PALAIS DE JUSTICE AT ROUEN, *fine*	1	8	18	6	„
190.	VIEW OF ABBEVILLE, ON COLOURED PAPER, *touched with white, and coloured*	1	20	0	0	Lord Townshend
191.	THE ABBEY OF ST AMAN, *highly finished in colour*	1	24	3	0	Lord Lansdowne

Framed and Glazed Drawings, varia.

192.	Holy Family, after *Titian*, *highly finished in colour*	1	2	2	0	Hull
193.	A Subject from Italian History, *highly finished in colour*	1	6	10	0	„
194.	Views in Switzerland, in one frame	2	5	15	0	Colnaghi
195.	VIEW OF THE CHURCH OF ST MARK, AT VENICE, *water colour, no frame*	1	21	10	0	„
196.	DITTO OF THE DUCAL PALACE, VENICE, *in water colour, no frame*	1	19	0	0	Seguier
197.	VIEW IN SWITZERLAND, *coloured, no frame*	1	3	10	0	Monro
198.	VIEW OF A WATER-FALL IN SWITZERLAND, *coloured, no frame*	1	4	0	0	„
199.	MOUNTAINOUS VIEW IN SWITZERLAND, *coloured, no frame*	1	6	10	0	Hull
200.	VIEW OF LA FERTÉ, *coloured, no frame*	1	6	10	0	„
201.	DITTO OF PARIS, *on tinted paper touched with white* (THE LAST PRODUCTION OF BONINGTON) [See Lot 54, p. 180], *no frame*	1	24	0	0	Seguier
202.	DITTO IN ITALY, *highly finished in colours, no frame*	1	8	0	0	Moltino
203.	DITTO OF THE PALACE OF THE TUILLERIES, *highly finished in colours, no frame*	1	16	0	0	Seguier
204.	DITTO, STUDIES OF TREES, *highly finished in colours, no frame*	1	5	10	0	Tiffen
205.	DITTO OF PARIS AND TUILERIES, *highly finished in colours, no frame*	1	12	0	0	Colnaghi
206.	DITTO, RIVER SCENE, *highly finished in colours, no frame*	1	9	0	0	Cattley
207.	DITTO, INTERIOR OF A CHURCH AT MILAN, *highly finished in colours, no frame*	1	11	11	0	Hull
208.	DITTO, FRUIT AND FLOWER PIECE, *in coloured chalk, framed*	1	7	0	0	„
209.	DITTO OF THE PONT ROYAL, *highly finished in colours, framed*	1	18	18	0	Laurence
210.	DITTO, HENRY IV IN HIS BED-CHAMBER, *highly finished in colours, framed*	1	15	0	0	Lord Lansdowne

Oil Paintings (continued).

211.	VIEW OF THE PORT OF HAVRE	1	35	0	0	Lord Townshend
212.	DITTO, INTERIOR OF A CHURCH AT MILAN	1	32	11	0	„
213.	DITTO, ENVIRONS OF FLORENCE	1	32	6	6	Glynn

			£	s.	d.	
214.	DITTO, BRIDGE OF RIALTO	1	30	9	0	Moltino
215.	DITTO, DUCAL PALACE, VENICE	1	18	10	0	Glynn
216.	DITTO OF THE RIALTO	1	22	1	0	Barnet
217.	DITTO OF A CASTLE IN THE MEDITERRANEAN	1	30	9	0	Laurence
218.	DITTO ON THE GRAND CANAL, VENICE	1	52	10	0	Townshend
219.	DITTO ON THE COAST, WITH FISHERMEN, &c., *framed*	1	14	0	0	Colnaghi
220.	DITTO OF VENICE, *a finished picture, framed*	1	53	11	0	Townshend
221.	A CABINET PICTURE, MOTHER AND CHILD AT PRAYER, *in carved frame*	1	105	0	0	Seguier
222.	A HIGHLY FINISHED PICTURE, FROM SIR W. SCOTT'S NOVEL OF QUENTIN DURWARD, *framed*	1	94	10	0	Bone
223.	PICTURE OF HENRY, KING OF FRANCE, RECEIVING THE SPANISH AMBASSADOR, *in gilt ornamented frame*	1	84	0	0	Colnaghi
	⁂ This picture was exhibited at the Royal Academy in the year 1828.					
Miscellaneous.						
224.	A Sword, Pistol, Steel Breast-Plate, and various Pieces of Antient Leather, &c.		1	5	0	Pickersgill
225.	A Suit of Steel Armour, *not quite perfect*		4	12	0	Stanfield
226.	A French Carved Frame, *fresh in gold*, 53–40	1	2	16	0	Triphook
227.	Ditto *ditto* 63½–44	1	2	14	0	Colnaghi
228.	Parcel of odd Plates, Histoire de l'Art par Les Monumens		1	14	0	Pickersgill
229.	A Gilt Frame, in 4 compartments		1	1	0	Sotheby
230.	Ditto in 5 ditto		2	2	0	„
231.	Ditto in 4 ditto		1	11	0	Hull
232.	Ditto in 4 ditto			18	0	Sotheby
233.	Ditto in 5 ditto		1	3	0	„
234.	Ditto 27 inches by 21, *glazed*			16	0	Lansdowne
235.	Ditto 24 inches by 17, *ditto*			11	0	Sotheby
236.	Ditto 17 inches by 14, *ditto*			12	0	„
237.	Ditto in 4 compartments, each 26×18, *glazed*		1	5	0	Colnaghi
	Ditto			9	6	Brown
	Total		2296	6	0	

Colnaghi was by far the largest buyer, with 47 lots, two of which were frames. Lord Lansdowne came next with 21 lots, one of which was a gilt frame. His purchases included 68 items, the most important of which were probably the "drawing highly finished in colours," lot 210, Henry IV in his Bed-chamber, costing £15, and The Abbey of St Aman, lot 191, "pencil, highly finished in colour," costing 23 guineas.

Sale following the Death of Bonington's Father.

A Catalogue of the Collection of Exquisite Pictures, Water-Colour Drawings, and Sketches of that celebrated painter, the late Richard P. Bonington, Collected by, and the Property of, his Father; Consisting of the celebrated Picture of Henry III of France receiving the Spanish

Envoy; a scene from Quentin Durward; the Rialto at Venice, a charming picture; a View on the Seine, &c.: among the Water-Colour Drawings are some Historical Subjects, Sea Views, and Coast Scenes with Shipping; Views in Paris, Rouen, Abbeville, Dives, Honfleur, and other Towns of France and Italy: the Sketches comprise Views in Normandy and other parts of France, in Pencil and Chalks; two beautiful Views in Venice, and some characteristic Studies of French Figures: The whole forming a beautiful display of the brilliant talents of this extraordinary Painter: Which will be Sold by Auction, by Messrs. Christie, Manson, and Christie, at their Great Room, King Street, St James's Square, on Friday, May the 23rd, 1834, and following day, at one o'clock precisely.
May be viewed two Days preceding, and Catalogues had at Messrs. Christie, Manson, and Christie's Offices, King Street, St James's Square.

Loose Leaf insertea.

The two following Pictures are the Property of a Person of Rank, and will be sold after Mr Bonington's Pictures on Saturday, May 24, 1834.

Bonington 1. A View of Beechy Head from the Shore.
Ditto 2. A View of the Bay of Genoa, *a brilliant and very capital little picture.*

First Day's Sale.

Prints.

Lot 1. A portfolio containing twenty-seven artist's prints after Rubens, &c.
2. Thirteen academy figures.
3. Lord Byron, after Phillips; Francis I.; and thirty-three portraits of kings, &c.
4. Twenty-two Foreign and English topography.
5. The Surprise, after Maes, and thirteen more illustrations, &c.
6. Sixteen French lithographic of views and figures.
7. Philippo Lippi, and Les Enfans surpris par l'orage, after De la Roche, mezzotinto.
8. Turner's marine views, plates 1 and 2, *India proofs.*
9. Cumberland's designs, and Ackerman's and Rodwell's drawing books.
10. Cook's views in Suffolk, Part I.
11. Turner and Girtin's river scenery.

Works of the Late R. P. Bonington.

Sketches.

Lot 12. Six pen and ink sketches of figures, in one frame.
13. The Storm, a vignette in bistre.
14. View of the Lake of Brienne, with figures, in sepia.
15. View on the French coast, and a river-scene in black chalk, and a view of Salinette, in pencil.
16. Six slight studies of boats, &c., in black lead.
17. Six ditto.
18. French cottages on the bank of a river, in black and red chalk, and a coast-scene.
19. Six small views of Calais and Forte la Rouge, in chalk and pencil.
20. Ten studies of vessels and boats, in pencil.
21. Six small sketches, with shipping, at Caen, Trouville, Rouen, &c., in pencil.
22. Eight small studies of vessels and boats, in pencil.
23. A heath-scene, in bistre.
24. Seven sketches of figures, in pen and ink.
25. Five studies of pea fowls.
26. View of the town of Berne, with figures, bistre.

27. Ann Page and Slender, vignette in bistre.
28. An English landscape, in bistre.
29. Prospero and Ariel, sepia.
30. A view on the Thames.
31. A rough sea off a coast, with boats in the distance.
32. View of Lillebonne, sepia.
33. View of the entrance of La Havre, with boats and figures.
34. Views of the churches of St Ouen, Jumieges, Lillebonne, and one other in Normandy, pencil sketches.
35. View of the quay at Havre, and one at Honfleur, in pencil.
36. View in the harbour of La Ferté, with a cutter and other vessels, in black lead on yellow paper.
37. An owl, in black lead.
38. La Chapelle de St Hay at Bruges,—*a beautiful pencil Sketch.*

Pencil Sketches.

Lot 39. Four pencil sketches of Landscapes.
40. Four ditto.
41. Four ditto, a view of Salinette, &c.
42. Four pencil sketches of French peasants.
43. Five ditto of French fishermen, &c.
44. Five ditto of Swiss peasants, &c.
45. The wreck,—a sketch in pencil and Indian ink.
46. An academy figure, in black and white chalk on gray paper.
47. Study of a figure in the picture of "the Lute," and one other in black chalk.
48. A female figure,—an academy study in black and white chalk on drab paper.
49. View of the windmill at Montmartre, in black chalk.
50. Part of the Palais de Justice at Rouen, in black lead on drab paper, and one other.
51. A sketch of French fishermen, in black and white chalk on drab paper.
52. Ditto of French peasant girls, in red and white chalk.
53. View of the church at Dives, at Louviers, and one other, sketches in pencil.
54. View of the Abbey at Graville, buildings at Dives, and one other—pencil sketches.
55. A subject from Quentin Durward, in black lead.
56. A sea-shore, with a wave breaking in among some piles, black and white chalk on drab paper.
57. A sketch of figures of French sailors, in black and red chalk.
58. A sea-shore, with a cart and figures, in black and white chalk on blue paper.
59. Grotesque ornaments of a house at Beauvais, and two architectural ornaments of a church at Caen.
60. View of an old house at Caen, and of a church-tower at Gisors.
61. Views of Salinette and Honfleur, and one other, pencil sketches.
62. A pair of river-scenes, in black lead on drab paper, and one other.
63. Views of Vache Noire, Trouville, and Ourticham [? Ouistreham], in black lead.
64. Five studies of French peasants, in black lead.
65. Five ditto.
66. Two of French fishing boys, in black chalk on drab paper.
67. Two ditto, in black and red chalk.
68. Five small studies of French peasants, in black lead.
69. View of the valley and church of Unterlaken, and a river-scene, on drab paper.
70. View of a tower near Unterlaken, a river-scene, and a cat's head, on gray paper.

71. View of the Grand Canal and Rialto at Venice, with vessels and figures, in black lead.
72. A pair of coast views, in black and white chalk on drab paper.
73. Three studies of sea-shores, with shipping, on drab and blue paper.
74. View of the Grand Canal and the Rialto at Venice, in black lead, heightened with white,—*very carefully finished.*
75. View on the Grand Canal at Venice, with boats and figures,—*a beautiful drawing in black lead.*

End of the First Day's Sale.

Second Day's Sale.

Drawings in Water Colours.

Lot 76. Study of a subject from the history of the Medici.
77. A man in a punt angling.
78. The companion,—*small.*
79. A view at the mouth of a French river, with boats and figures.
80. Sketch of a lady in Spanish dress.
81. View of the harbour of Honfleur, with boats and figures.
82. French fishing boats, with figures at a jetty.
83. A road-scene, with trees,—*upright.*
84. View near Dover, with boats.
85. View of Mont Valérien, from the road to St Cloud,—*small.*
86. A Sea-piece, with boats and figures on a pier-head.
87. View of the village and harbour of La Ferté, with the trunk of a tree in the foreground.
88. A harbour scene, with a ship moored near a stone jetty.
89. View of the village of La Ferté, with figures landing from a boat.
90. Old houses at Canterbury.
91. Entrance to a chateau.
92. View of the harbour of Honfleur, with vessels and figures in the foreground.
93. Casks and still life.
94. Portrait of a lady, in crayons.
95. Fishing boats, with figures, at a pier.
96. View at Honfleur.
97. View of the cathedral and town of Rouen, from the river; twilight.
98. View on the coast near Boulogne, with figures raising stone.
99. An Italian landscape, with figures dancing.
100. A sea-shore, with a fishing boat and buildings in the distance; evening.
101. French fishing boats in harbour.
102. View of Rouen from the river, *with capital sunny effect.*
103. View in a valley in Switzerland, with mountainous distance, and figures making hay in the foreground.
104. The gateway of a cloister.
105. A French river-scene, with a fishing boat,—*small upright.*
106. A study of two Swiss peasant girls, and one of horses and minute figures.
107. Two studies of French fishing boys,—*full of character.*
108. View on the Pont des Arts at Paris, *with capital effect of evening sun.*
109. Peasants with a cart and a grey horse halting at the door of a village inn,—*admirably coloured in the manner of Isaac Ostade.*
110. View on the coast near Dunkirk, with fishing boats and figures on the beach preparing to go out,—*with rich effect of evening sun.*

Lot 111. View of Versailles from the gardens, a sketch.
112. A water-mill at Charenton, with trees on the bank of a river,—*treated with great effect.*
113. View of the Cathedral of Dives, with a religious procession entering the gateway,—*a capital drawing.*
114. View of a Street, with the Cathedral of Abbeville, and numerous market figures, with a powerful effect of afternoon sun,—*a grand drawing.*
115. A subject from the Arabian Nights; a Persian princess on an ottoman, with an attendant at her feet,—*a capital finished drawing.*
116. A view on the coast, with a fishing boat drawn up on the shore, and fishermen,—*illumined with a brilliant effect of evening sun.*
117. View of the Institute at Paris, with figures,—*a capital drawing.*
118. A knight in armour, with a lady and a fortune-teller,—*full of character.*
119. A Knight attended by two Pages, at a table covered with yellow drapery,—*a capital drawing.*
120. Interior of a Church, with knights at their devotions, and three figures kneeling at the door,—*very rich in colour and effect; the companion.*
121. Henry VIII. with Wolsey receiving a Spanish envoy in armour,—*a brilliant little drawing.*
122. The remonstrance; an old woman admonishing two children.
123. A Scene from the Antiquary,—*a beautiful drawing.*
124. View of the Pont des Arts, at Paris.
125. A sea-shore, with a fishing vessel drawn up on the beach and a ship in the distance, some figures to the left,—*a capital drawing.*
126. A River-Scene, with Dutch Fishing Boats moored near a jetty,—*a brilliant and beautiful specimen.*
127. View on the coast near Calais, with numerous fishing boats and figures,—*with beautiful effect of evening sun.*
128. A Landscape, with a waggon descending a hill in a storm,—*this drawing has always been considered one of his finest productions.*

Pictures.

Lot 129. Fishing smacks at anchor, a sketch.
130. A sea-shore, with cliffs and buildings.
131. A harbour with vessels, sun-set.
132. View near Venice, with vessels, sun-set, *a very clever slight sketch.*
133. A river-scene, with a wooden jetty and children in a boat.
134. View of the canal and the church of St. Maria Maggiore, at Venice.
135. Portrait of a Venetian girl in a yellow dress.
136. View of the cathedral and town of Rouen, from the opposite side of the river, with admirable effect of sun-set, a sketch.
137. View on the Seine near Rouen, with vessels and figures.
138. A view near Newhaven, with Beachy Head in the distance, and figures in the foreground,—*very powerfully painted.*
139. View of Rouen from the opposite side of the river, with blocks of stone under some trees on the quay.
140. A sea shore with cliffs, and a brig aground, and a man with two horses in the foreground.
141. View of the Pont des Arts from the quay of the Louvre,—*a capital sketch.*
142. Fishermen with a donkey on a flat shore, a village in the distance.
143. A view on the Seine, with barges,—*beautiful effect of morning.*

Lot 144. A sea piece, with a schooner and a man-of-war in the distance; *upright.*
145. VIEW OF THE RIALTO AT VENICE, with vessels, gondolas, and figure,—*a beautifully clear picture.*
146. A SUBJECT FROM QUENTIN DURWARD,—*drawn with admirable character.*
147. VIEW ON THE SEINE, with a barge and figures near a group of trees on the bank; evening scene,—*a beautiful picture.*
148. VIEW OF THE GRAND CANAL AT VENICE, looking up to the Rialto, with vessels and figures,—*an exquisite picture.*
149. HENRY III. OF FRANCE RECEIVING THE SPANISH ENVOY,—*the celebrated picture.*

FINIS.

Sale following the death of Bonington's mother

Catalogue of a Collection of Original Sketches, in pen and ink, and pencil; Highly Finished Drawings, in water colours and sepia; and Cabinet Pictures, of that much admired and lamented Artist, R. P. Bonington, the property of the late Mr. Bonington, Sen. Also, some beautiful Water-Colour Drawings, by Distinguished Artists, which will be sold by auction by Mr. Leigh Sotheby, at his house, 3, Wellington Street, Strand, on Saturday, the 10th of February, 1838, at twelve o'clock.

Conditions of sale . . .

ADVERTISEMENT

The present collection of the works of the late admirable artist, R. P. BONINGTON, is to be sold by order of the relatives of his deceased Parents, by whom the various specimens in it were selected, as reminiscences of the highly gifted talent of their son, previous to the sale of his productions, which took place in Wellington Street in 1829.

The admirers of this truly distinguished Artist will here find much to gratify them, while the collectors of his works will be enabled to add some beautiful specimens to their cabinets.

The collection contains many specimens of his early works, which, though not possessing the same depth of feeling and beauty of his later productions, are well worthy a place in the portfolio and cabinet of the collector. Among these, some few will be recognized as having been, within a few years, offered for sale by auction, by order of the late MRS. BONINGTON. This circumstance is alluded to, in consequence of many copies of his works appearing at the same sale, which tended much to the injury of this lamented artist.

In this Catalogue will be found, a collection of Copies made by the late MR. BONINGTON, from the productions of his son. These are marked as such, and are now brought forward with the view of showing the great mechanical talent of the copyist, and the surpassing beauty and power of the original.

Wellington Street, Feb. 1, 1838.

CATALOGUE

Sketches and Studies, in Pen and Ink, Pencil and Colours

Lot 1. Peter the Hermit preaching to the Crusaders, sketched by R. P. Bonington, when fourteen years and a half old; also five other sketches of Battle Pieces and Shipping, *pen and ink.* 6
2. A district Map of Nottingham, *drawn at an early age*, for the Election Committee in the Whig interest, *very interesting and curious*, and two smaller Maps. 3
3. Early designs and sketches, *pencil, pen and ink, and colours.* 9
4. Academical Studies, *pencil.* 9

Lot 5. Two Designs for Pictures, and other Sketches, *pencil*, &c. 11
6. Sketches and Studies, *pencil*. 13
7. Landscapes, *pencil*, *sepia*, &c. 13
8. Venetian and other Costume, *pencil*, *spirited*. 10
9. Studies of Figures, *pen and ink*, *spirited*. 5
10. A sheet having thereon very many studies of Female Figures, Heads, &c. *very spirited*, *pen and ink*. 1
11. Studies for Shylock, and Female Figures, on two sheets, *very spirited*, *pen and ink*. 2
12. Portrait of a Lady, in three positions, *pen and ink*. 3
13. Sketches of Female Heads, Heads of Monkies, &c. *pen and ink*, very spirited. 8
14. Two Designs for Pictures, *sepia*; Gateway, *pencil*, and Ancient Armour, *chalk*. 4
15. A Study for a Picture, *colours*, and Sketch of Calais. 2
16. Vessels at the Wharf, and Study for a Landscape. 2
17. An Album, containing upwards of ninety original Drawings, Studies and Sketches, in chalk and pencil, *all by the late R. P. Bonington*.

*** This is a very interesting volume, in which the admirers of this admirable artist will find the original sketches of many subjects from which his finished drawings were made.

Finished Drawings, in Sepia, mounted with glass

18. Robinson Crusoe, *interesting as being the artist's first design, drawn at a very early age.*
19. Christ casting out the Money Changers, *an original design, at an early age.*
20. Queen Catherine, *design from Shakspeare.*
21. Another Design from Shakspeare.
22. The Finding of Gessner's Tomb.
23. Storm coming on.
24. St. Valery.
25. Landscape, with Sheep in the foreground.
26. Dieppe Harbour.
27. View on the Rhine [wrongly described].
28. Sea View, with Fishing Boats in the foreground.
29. View on the Seine, Rouen in the distance.
30. View on the Seine.
31. Fort Rouge, Calais.
32. The Drowned Fisherman.
33. Landscape, with Female Figures in the foreground, and Abbeville in the distance.
34. A Study from Shakspeare.
35. Study for a Picture, two figures, Venetian Costume.
36. Mary de Medicis and Louis the Thirteenth.
37. Faust and Mephistophiles.
38. Sea Shore, *sketch in chalk.*
39. A Landscape, with Water, *pencil.*
40. Sea Shore, with Fishing Boats and Figures in the foreground.

Finished Drawings in Water Colours

Some with Glasses, and others framed and glazed

42. Scene from one of Sir Walter Scott's Novels.
43. An Interior, comprising a Family Party with many Figures, *an early drawing.*
44. View near the Harbour of Boulogne, with Figures raising stones, *an early drawing.*
45. Sea View, with Figures and Fishing Boats in the foreground, *an early drawing.*

Lot 46. Sea Shore, with many Figures in the foreground, and Shipping coming in and going out, *an early drawing.*

47. View of St. Valery, on the French Coast, with Boats and Figures in the foreground, *an early drawing.*

48. View of the Harbour at Harfleur, with Vessels and Figures, *an early drawing.*

49. View on the Soane, *unfinished.*

50. View of Paris, *unfinished.*

51. View in Switzerland.

52. View of Havre.

53. View of Rouen.

54. Coast Scene, with Smugglers landing the Goods.

*** This was the last drawing made by the artist. [See Lot 201, page 172].

55. View in Paris, with many Figures.

*** The late Mrs. Bonington was offered one hundred guineas for this specimen of her son's highly gifted talents.

56. View of Venice, with Shipping in the foreground.

57. Reading the Bible.

*** It was from this drawing the Artist made his large picture.

58. Louis XI., Isabelle de Croye, and Quintin Durward, from Sir Walter Scott.

59.*View on the Seine, *in coloured chalks.*

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59. Two Scrap Books, containing one hundred and fifteen engravings in lithography, from the works of R. P. Bonington, comprising those drawn on stone by himself in Paris—those published by Harding and others.

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60. Portrait of Napoleon, an admirably executed miniature, in colours, by Lecour.

*** This portrait was taken immediately after the return of Napoleon from Elba, and is highly characteristic.

Water Colour Drawings by Various Artists

	Lot	
Grenier	61.	A Soldier on the Look out, and Turk and Attendant, *both sepia.*
Charlet	62.	A Study, and a Battle Scene, by Gudin, *both sepia.*
Joly	63.	Two Sketches, *in sepia;* a Sketch, by Larom, and another.
Cox, D.	64.	View on the Dorset Coast.
Mornier [? Monnier]	65.	Shipping.
Boys	66.	View on the French Coast.
Holland	67.	View on the Medway.
Isabey	68.	Shipping, St. Michael's Mount in the distance.
Parke	69.	Shipping.
Stone	70.	Juliet.
Stothard	71.	The Monk.
Buchard	72.	Rebecca.
Prout	73.	View on the Rhine.
Brockedon	74.	View of Philadelphia.
Barrett	75.	Classical Landscape.
Varley	76.	Pont Mer, Glass Lynn.
Boys	77.	View near Rouen.

	Lot	
Isabey	78.	Shipping.
Linton	79.	Classical Composition.
Holland	80.	Woody Dell.
Phillips	81.	Mountain Scenery.
Dibdin	82.	View of Damascus.
Brockedon	83.	View of Syria.
Bentley	84.	Landscape Scenery.
Cooke, Elder	85.	View on the Kentish Coast.
Bentley	86.	Looking towards Folkestone, near Dover.
Parke	87.	Shipping.

COPIES FROM THE DRAWINGS OF R. P. BONINGTON MADE BY THE LATE MR. BONINGTON, SENIOR

Lot 88. Three Figures in chalk, and three small drawings in colours.
88.* Boats near a Pier, with Figures looking out, and Bay of Naples [wrongly described].
89. Sea View, with Figures and Fishing Boats in the foreground, *copy of No.* 45.
89.* View near Boulogne, with Figures raising Stone, *copy of No.* 44.
90. View of St. Valery, *copy of No.* 47.
90.* Sea View, Storm blowing up.
91. Sea Shore, with Fishing Boats and Figures, *copy of No.* 28.
91.* The Drowned Fisherman, *copy of No.* 32.
92. Sea Shore, with Fishing Boats and Figures, *copy of No.* 46.
93. Dieppe Harbour, *copy of No.* 26.
94. Sea View, with Boats and Figures.
95. Coast Scene, with Smugglers, *copy of No.* 54.
96. Louis XI. &c. from Sir Walter Scott's Novel of Quentin Durward, *copy of No.* 58.

SKETCHES AND FINISHED PAINTINGS IN OIL BY R. P. BONINGTON

97. Two copies from French Historical Subjects, *very early specimens.*
98. The Holy Maid of Kent, *sketched* 1818.
99. A Composition, *early specimen.*
100. Jephtha and his Daughter, *unfinished.*
101. A Copy after Fetti.
102. A Sketch for a Picture.
103. Another Sketch.
104. Design from Macbeth.
105. Portrait of a Foreigner playing the Violincello.
106. A Portrait.
107. Another Portrait.
108. Two Portraits of Venetians, *studies.*
109. A Female in Venetian Costume, *a study.*
110. The Artist with his Portfolio.
111. The Finding of Gessner's Tomb.
112. A Composition.
113. The Water Mill.
114. Elizabeth and the Virgin Mary, after Rubens.
115. A Landscape, *unfinished.*
116. A Portrait, study after nature.
117. The Raising of Lazarus, *after Rembrandt.*

Lot 118. An Interior, with many Figures.
*** This picture was painted in March 1818. It may be considered as one of the earliest of the Artist's productions in oil. It has great merit.
119. A small Landscape.
120. Sea View, two Figures in the foreground regarding the Body of the Drowned Sailor.
121. Lago Maggiore.
122. A View in Piedmont, Switzerland.
123. A LANDSCAPE, with Figures in the foreground, Peveril [? Pevensey] Castle in the mid-distance, and Beechy Head in the background.
124. A VIEW OF VENICE, with Vessels in the foreground.
125. PORTRAIT OF A FAVOURITE DOG, *not varnished.*
126. VIEW IN SWITZERLAND, River Scene, with Bridge, Buildings and Figures.
127. VIEW ON THE SEINE, with Boats.
128. QUENTIN DURWARD. The original from which the large picture was taken.
128.* An Outline in pencil for a Picture, *on canvas.*

DRAWINGS AND PAINTINGS, BY THE LATE MR. BONINGTON, SENIOR.

129. Two Portraits, and three others.
130. Four Landscapes, *in colours*, and two, *in indian ink.*
131. Six small Landscapes, *in colours.*
132. Two Landscapes, *in oil.*
133. Another.
134. Study of Fruit.

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135. A Group of Cupids, by Boucher.

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136. The Colour Box, formerly the property of R. P. Bonington, containing many colours, brushes, and other necessary implements for drawing.
137. Two boxes with various coloured chalks.
138. Two drawing boards.
139. Sundry frames for pictures.
140. Others.

FINIS.

Other Sales.

1830. Coutan Sale. 19 April.

Oil Paintings.

Lot 5. Landscape.
Bought subsequently by Mr. Reitlinger for £325.
6. Sea shore; Sunset.
7. Henry IV. and the Spanish Ambassador.
Now in the Wallace Collection: bought by the Marquess of Hertford for 49,000 fr.

Water Colours.

Lot 112. Knights at Prayer.
113. The Remonstrance.
114. Henry IV. and the Spanish Ambassador.
115. Henry VIII.
116. Subject taken from the "Arabian Nights."
Lot 117. The Cornfield.

Lot 118. The Mill.
119. View in Switzerland; a broadly treated study.
"All these drawings," says the catalogue, "are remarkable for the beauty of their colouring, the skilful management of the light, and the originality of the handling. Since the death of this artist they have become very rare, almost all having been taken to England by his family."

1830. Sale of the Collection of Sir Thomas Lawrence, P.R.A. Christie's.
12 May.
Lot 312. Bonington's etching of Bologna and two engravings after Wilkie and Leslie. 18*s*. Harrison.
13 May.
443. Seven lithographs after Bonington. 18*s*. Martin.
15 May.
87. "The Turk," an admired study from nature by this lamented young artist. Oil. 15¼ × 12¼. £64 1. Colnaghi.
17 June.
26. A River View with Barges at anchor, and a long iron Bridge, in colours. £15 4 6. Colnaghi.
27. A study of Trees, in oil colours. £5 10 0. Colnaghi.
28. An Italian view, with distant mountains, in oil colours. £5 18 0. Moon.
29. An Italian Sea-coast view, with a Castle on a Rock, same manner. £21 10 6. Lord Northwick.

1832. L.S. (probably Schroth) Sale. 31 January.
The Waggon. Water colour. 1300 fr.
Now in the collection of Lord Holland, who bought it at Christie's.
Reading the Bible. Water colour. 1700 fr. Engraved in mezzotint by S. W. Reynolds as "Meditation."
Now in the Wallace Collection.
View of Rouen. 500 fr.
Mireur mentions six water colours by Bonington in this sale.

Webb Sale. 6 February. Auctioneer: Mr. Petit.
Lot 87. A Road across a Plain. Sepia.
88. The Tower of a Cathedral. The catalogue says: "The upper part of this beautiful drawing is quite finished. It shows the broad touches and the warm colouring for which the productions of this artist are sought after. The lower part is not finished, but it is sufficiently indicated to render the drawing complete in effect." This sale was arranged conjointly by Mr. Webb and Mr. Brown. The water colours and drawings comprised in it were for the most part purchased direct from the artists. It is noteworthy that Bonington is placed in the catalogue among the French artists, between Bodinier and L. Boulanger.

Sale by Schroth. 15 March.
A Market Place at Boulogne.

Webb Sale. 15 March.
Lot 135. Sea piece, very true to nature, broad brush work, and full of light. 152 fr.
Subsequently in the Wauters Collection.
136. Sea piece. The beginning of a storm. In the foreground some sailors waiting for the rising tide to float their boats. A big wave which is vigorously moving them gives the composition an extremely realistic effect. The sea is very transparent and painted with a broad, facile touch. 160 fr.

Lot 137. View in Paris taken from the Quai du Louvre. This little drawing is enriched in the foreground with a great many figures. 115 fr.

138. Two very beautiful vignettes in water colour. 80 fr. 50 c.

139. View of Harfleur. In the foreground a shepherd with his flock. 101 fr.

140. View at Meudon. 87 fr.

These two drawings (Nos. 139 & 140) are remarkable for their facile touch.

141. Crossing the lake. Morning effect. A very pretty water colour, full of freshness and harmony. 97 fr.

142. A pretty sea piece. The artist has rendered with great talent the recoil of the waves on their contact with the shore. 270 fr.

Farther on in this catalogue under the heading "Drawings from the Album of Mme. C." :—

183. View on the sea shore. This highly finished water colour is particularly remarkable for the ease and unaffectedness of its handling.

184. Group of figures. A clever sketch. 190 fr.

185. View of a market place at Boulogne. This drawing, enlivened with an infinite number of figures, remarkable for its firmness of touch and its brilliance, may be regarded as one of the most beautiful productions of the artist. 330 fr.

This sale contained 11 water colours by Bonington. The other lots comprising work of the English school bore among others the following names: Austin, Bentley, Boys, Cox, Cotman, Copley and Newton Fielding, Francia, Hart, Harley, Harding, Hardwick, Ince, Martin, Oldfield, Prout, Purser, Rudder, Stanfield, Westall, Wright, William Wyld, and Varley.

There was another Webb sale in 1832, undertaken by Schroth and Petit, containing pictures of the French and English schools, but no work of Bonington figures in it. In addition to the English names already cited we find those of Girtin and Holland.

Defer notes another water colour by Bonington as appearing in the Webb sale of this year, making twelve instead of eleven: An Odalisque half reclining on a couch, with a female seated on a large cushion. In the foreground appears the figure of a man.

1833. Sale by Schroth. 7 February.
Brother Philippe's Geese. Water colour.

Sale by Schroth. 17 February.
A Lord and his lady preceded by their pages.
Subsequently in the Michel Lévy Collection.
There were 15 drawings or water colours by Bonington in this sale.

W—— Sale. 12 March.
An odalisque. Water colour. A semi-nude girl reclining on cushions and playing with a lily. A red parrot is perched on a balcony, below which is seen a landscape.

Sale by Schroth. 18 March.
Elizabeth and the Earl of Leicester. The Queen, seated on her throne, is listening eagerly to Leicester's words. A fine drawing in the highest degree rich in tone and beautiful in colouring.

Mr. G. de F. Sale. No date.
Torrent in Dauphiné. Water colour.
There were six drawings or water colours by Bonington in this collection.

Sale of the Duc d' Orleans's Collection.
The Venetian Courtesan. 17¾ in. × 14½ in. 8200 fr.

1834. Duc de Rivoli's Sale. 18 April.
Elizabeth and Leicester.

Sale of Mr. B. R. (Brown) 27 December.
Pile driving. Described thus by Defer: "Some labourers on a bridge are engaged in the construction of pile-works. According to the catalogue 'it is magnificent; the most important of Bonington's works.'"
There were 53 drawings and water colours by Bonington in this sale. They represented views taken in Normandy, and in various parts of France and Switzerland.

1836. Sale by Schroth. 19 February.
Mary Stuart leaving France. Water colour.

1837. Sale of the Collection of the late Mr. L. B. (Brown) 17 and 18 April.

First Day.

Water Colours.

Lot 1. The Antiquary. Water colour. £47 10.
Now in the Wallace Collection.

2. Interior of a Church at Venice. Water colour. Priests seated in the stalls, several persons kneeling with backs to the spectator. £29 10.
This is the "Church of Sant' Ambrogio, Milan," now in the Wallace Collection.

3. A terrace overlooking the distant sea, with the lighthouse of Genoa. A Genoese nobleman, dressed in silk with a cloak, is conversing with a young girl, richly clad, who is looking at a ship making for the harbour. £28.

4. View of the Piazzetta and the Ducal Palace, Venice. This drawing, representing a remarkable building which is too well known to need description, is enlivened with a great number of small figures rich in tone and colouring. A big, very transparent shadow thrown by the building occupies the right of this beautiful drawing and gives it an effect of sunshine and light. £33.
Now in the Wallace Collection.

5. The Rialto, Grand Canal, Venice, which is covered with a great number of boats. £32.

6. Francis I. visiting the sick Leonardo da Vinci, whose hand he is holding. At the foot of the bed a young page in green stands with his back turned holding a white dog by a lead. £45.
Now in the Wallace Collection.

7. A warrior in a cuirasse, with his hand on his hip, near a table covered with a rich silken cloth. Near him are two women, one with a dog in a leash, the other holding a plumed helmet. £20.

8. View of Rouen. In the foreground the Seine, covered with shipping rich and harmonious in colour. Sunrise effect. £32.

9. View of the castle and bay of Genoa. £14.

10. Don Quixote seated in a big armchair, lighted by a window behind. On a table are some large books supporting an open folio volume which he reads with eager attention. £35.

11. View of London Bridge. The drawing shows a number of buildings; in front is a small boat with sailors. £12.
Subsequently in the W. A. Coats Collection.

12. Henry IV. and the Spanish Ambassador. £80.

Lot 13. Mouth of the Thames with a variety of shipping. £40.

14. Venetians in rich costumes. In the background a palace. £20.
Now in the Wallace Collection.

15. Rough sea with a small vessel heeling over so as to be invisible to the spectator though its position is indicated by the masts. £12 10.

16. The Remonstrance. A lady, dressed in black sitting in a big armchair near a table covered with a cloth on which are vases, reproves two children who stand before her and appear to listen attentively. A window in the background lights the pretty drawing. £20.
Subsequently in the Turner Collection.

17. View of Venice from the sea. £14.

18. A street in Florence with many figures. £11 11.

19. Knights at prayer. They are on their knees on a raised platform. In front are servants kneeling and standing. £18 18.

20. Shipping in a calm sea. Sunrise. £30.

21. Landscape with a river occupying the greater part of the composition, and sailing ships. £32.

22. View of a market place in Verona, behind which are houses and a high tower, with figures pleasantly grouped and lighted, and some rich fabrics. £20.

23. View of Rouen from St. Catherine's Hill. Sunset. £32.

24. View of a street in Abbeville. Peasants and a cart and horses in the background. £12.

25. View at Boulogne. Two women are seated at the foot of a large tower; another with her back turned is standing near a wall. All the background is in shadow. £8.

26. View in Paris near the Cours la Reine. Château de Tuileries in the background. £9 9.

27. View of the Castle of Chillon, Switzerland. £9.

28. A ruin across which a tower is seen; all the foreground is in shadow with the exception of two figures. £8.

29. View of the Pont des Arts from the Tuileries. Boats in the foreground. £10 10.

30. A ship on a canal surrounded with rich vegetation. Morning effect. £3.

31. View of a jetty at Honfleur near which some fishing boats are waiting for the tide. In the foreground a man with his back turned is walking in the water with a basket on his arm. £5.

32. View at Beauvais. Some old structures partly on piles. £4.

33. A jetty near which some fishermen are occupied with their nets. £6 6.

34. A lady with her back turned, holding a child by the hand, conversing with a horseman. In the background are seen the towers of a castle. Sepia. £6.

35. Coast scene at Falaise; the sea with several ships in the foreground. £1 10.

36. Landscape. A road leading over a hillock on which is a mass of trees, with two small figures in front. Sepia. £4 10.

37. Swiss View. A group of figures near a boat on the edge of a lake bordered by mountains. Sepia. £16.

38. A street in Rouen with a considerable number of figures. Water colour. £3 3.

39. View of Thun, Switzerland, with figures grouped near a sailing-ship. £4 4.

40. Landscape on the banks of the Seine. In the foreground a barge with a mast, and a boat aground. Mist effect. £4.

41. View of the Castle of Chillon; on the edge of the lake with mountains in the background. £1 11 6.

42. View on the banks of the Seine. £5.

43. Disused fishing-smacks on the beach. £1 11 6.

Lot 44. Children gathering apples. Sepia. £4 2.
45. Landscape with a Gothic church steeple. £1 15.
46. Sailors near their boats grouped on the beach. Water colour. £7.
47. Landscape crossed by a road on which is a small figure of a man with his back turned. £1 15.
48. A peasant woman sitting by the side of a road speaking to a man standing in front of her. Sepia. £4 2.
49. View of Fort Rouge, Calais. Sepia. £2.
50. Landscape with a group of trees by some water. Sepia. £1 5.

Second Day.

Lot 58. Sunset. Fields with very little vegetation. £9.
59. Sunset. A calm sea with several small ships. £9 9.
60. An odalisque stretched on a divan on which are rich coverings and musical instruments. A porcelain vase in the foreground. £44.
61. Landscape with castle. The sun setting behind a group of trees. £23 10.
62. An old man seated in an armchair, with his hands resting on his knees, between which is a little girl who is talking to him. £148.
63. Fishermen furling their sails. Havre in the background. A broad, transparent stretch of sea, with shipping, occupies a part of the composition. £3 15 6.
64. Quentin Durward at Liège. £48.
65. Landscape. Storm effect. A road with a Flemish waggon covered with a tilt and drawn by four horses of various colours. On the right is the waggoner enveloped in a cloak. £45.
(Water colour. $8\frac{1}{4} \times 10\frac{3}{4}$. See Humphrey Roberts Sale. 23 May, 1908.)
66. Low tide. Sea shore with white cliffs and small figures. £104.
67. View of the Grand Canal, Venice. In the foreground boats covered with coloured cloths. £60.
68. A young woman lying in the shade of rich and brilliant vegetation. The upper part of her body is nude, the lower part covered with drapery on which sunlight falls. £24.
Now in the Louvre.
69. View of the Rialto, with several figures. £30.
70. In a gallery, with a platform on which is a table covered with a cloth, a lady in white satin caresses a dog. A richly clad negro apparently awaits her orders. Pages and nobles ready to follow her. £44.
71. View at St. Omer. A house pierced by an archway giving a view of the sea in the background. A great number of figures in the light and shadow. £20.
72. Terrace of a house in Venice. A young girl and a cavalier behind her appear to be listening attentively to a young page, with his back to the spectator, who is reading and emphasising his words with gestures of the hand. £26.
Successively in the Beurdeley, Warneck and Heseltine Collections.
73. View of the Ducal Palace at Venice, with shipping, taken from the waterside. £15.
74. A lady in the costume of the time of Marie de Medicis, seated in an armchair, with a little dog on her knees, is listening to two young girls standing by her, one of whom presents her with a rose. £44.
75. View of the lighthouse and coast of Genoa. In the sea in the foreground are rocks with waves breaking on them; behind are small ships entering the harbour. £12.
76. Henry VIII. He is seated on a dais with a figure near him in red. He seems to be interrogating a knight who is standing. £15.
77. A river bordered by rich vegetation. In the distance the tower of the Cathedral of Mantes.

Lot 78. Half seated on a sofa with a rich covering and surrounded with draperies, a Turk reposes in the shade of a beautiful curtain. The upper part of his face is in shade, the lower part lighted. £10.

79. Landscape with a broad stretch of bare country. In the foreground peasants standing and sitting; in the background a town; mountains in the distance. £6 6.
80. Portraits of two children. £6 6.
81. View of Lillebonne. £1 11 6.
82. Reading the Bible. An old lady dressed in black sitting in an armchair is reading to a young woman who listens attentively. £14 14.
Now in the Wallace Collection. Engraved in mezzotint.
83. A calm sea; morning effect. £3 3.
84. In a rich vestibule a warrior presents himself before a great lord, who is accompanied by a lady to whom he appears to be addressing some request. £15.
85. A large number of workmen engaged in pile driving. £8.
86. A market on the beach. A crowd of men and women buying and selling fish near some houses behind which are seen the sails of ships. £7 10.
87. A calm sea; low tide; rising sun which is seen behind several fishing boats, without their sails, drawn up on the beach. £18.
88. Landscape with sea. An Italian view. £17.
89. Interior of a harbour with shipping. In the background a boat near a ship without sails. £7.
90. Landscape with a road on which are two small figures. £12
91. View of a canal in Venice. In the foreground two tall posts painted red. £10 10.
92. A calm sea. A town in the distance standing out strongly against the sky. In the foreground a ship without sails. £4 4.
93. The river at Hyères, with a fisherman. £2 10.
94. A ship on the beach. £2 10.
95. View of a market place at Verona with a great number of small figures. Drawing. £4 3.
96. View of the lake of Brienz with three girls under a group of trees in the foreground. £10.
Subsequently in the Collection of Mme. de Salvandy.
97. Gothic house at St. Germain with two female figures. £10 10.
98. Sea shore at low tide. Sepia. £6.
99. View of Berne; in the foreground a girl cutting reeds. £5.
100. View of Dunkirk from the land. Sepia. £4 2.
101. View of Rouen. Sepia. £4.
102. Cavalier giving his hand to a lady to assist her down a staircase. Sepia. £4.
103. View of Meudon. Sepia. £3 15.
104. Piles on the sea shore near which are some children. £4 4.
105. Sailors launching a boat. £6.
106. Landscape in Normandy with the sea in the background; in the foreground a road with a woman carrying a bundle. £2.
107. Faust and Mephistopheles. Sepia. Unfinished. £5.
108. A lady in black seated in an armchair listening to a cavalier who is standing. £5 5.
109. Sea piece with shipping. £1 1.
This sale produced a total of £1825 18.

1837 *continued.* W. Webb sale. 23 and 24 May.
The catalogue of this sale has been wrongly given in Charles Blanc's *Histoire des Peintres* as that of Mr. Brown of Bordeaux. It took place at the auction-rooms in the Place de la Bourse, Paris.

Oil Paintings.

Lot 1. View of the Grand Canal, Venice. 5005 fr.
2. Fish market on the sea shore near a town on the coast of Normandy. Morning effect. 3060 fr.
3. Port of St. Valery-sur-Somme; several fishing boats are on the shore. 4400 fr.
4. Shore at low tide. Ships in the water. Sunset effect. 1730 fr.
5. Sea shore on the Dieppe coast. Fisherwomen talking to a peasant, who is leading a horse. 1270 fr.
6. Francis I. and the beautiful Marguerite of Navarre. Interior. 1505 fr.
7. Shipping on the canal at Calais. Morning effect. 1115 fr.
8. Normandy coast. A woman and two children surrounded with fish wait on a jetty. Low tide. 905 fr.
9. View of Venice seen from the basin of the Grand Canal. 212 fr.
10. Sea shore on the coast of Normandy. Sunset. 1005 fr.
11. Road across a plain near Calais. 195 fr.
12. Dredging boat on a tributary of the Seine, near Rouen. 279 fr.
13. Henry IV. looking out of a window. 166 fr.
14. Landscape. A waggon loaded with timber, skirting a wood. 1001 fr.
15. Interior of the chapel of a church at Milan. 210 fr.
16. The Rialto. 201 fr.
17. Shipping on the Thames; morning effect.
18. Street scene in Louvain. 490 fr.
19. Ships entering the port of Honfleur. Calm weather. 170 fr.
20. The Rialto and houses on the Grand Canal. 301 fr.
21. A public place in Rouen. 905 fr.
22. View of the Canal at Venice; effect of sunlight. 359 fr.
23. A waggon passing through a storm. 205 fr.
24. A very rough sea. 64 fr.
25. A little view of the Mediterranean taken from the coast of Nice.
26. Piazzetta of St. Mark, near the Doge's Palace.
27. A young Greek girl, standing, full face. 159 fr.
28. Another Greek figure, in a rich costume, seen in profile. 120 fr.
29. A little view of Lago Maggiore. 31 fr.
30. A road between two mountains.
31. A road leading to a group of trees.
32. A French town on the coast.
33. Sea shore at low tide (small).
34. Sea coast and sandy dunes. 505 fr.
35. Landscape. A pond in the foreground, and a waggon rounding a group of trees. 485 fr.
36. Two circular oil paintings; landscape and sea piece. Sunny effect. 120 fr.
Subsequently in the Collection of M. Charvet, of Paris.
37. Landscape study; sunset. 121 fr.
38. Another little landscape; view of mountains.
39. Glimpse of the sea near some sand dunes. Study.
40. A little view in Venice. Finished.
41. View in Paris. Unfinished. 111 fr.
42. Sea piece with an indication of a town.
43. A canal in Venice. Sketch.
44. Landscape. Marsh land. 300 fr.

Lot 45. Another landscape; a valley between mountains; sunny effect.
46. A cottage with trees. 36 fr.
47. View of Rouen. Sketch. 15 fr.
48. A small sea piece, with indication of a town.
49. Landscape. A chain of mountains. 130 fr.
50. Study of merchant ships. 53 fr.
51. St. Mark's Square. A large unfinished picture.
52. Portrait of the Old Governess [? Bonington's mother]. 136 fr.
Bought by M. Flameng in 1872 for 1000 fr. and acquired by the Louvre.

In this sale were also 6 drawings or water colours by Bonington, including:

1. An unfinished composition in crayons of three colours, in the style of Paul Veronese. 121 fr.
2. View of part of Rouen. Pencil heightened with white.
3. Swiss landscape with mountains.
4. View in Venice. Unfinished water colour.
5. Study from the top of a house.
6. The visit of the cardinals.

1839. B—— (Brown) Sale. 12 and 13 March. Pierret & Co., auctioneers. Petit, expert. This sale contained water colours of the French and English schools, and several pictures, including two by Bonington. Catalogues in various libraries give no indication of the prices.

Oil Paintings.

Francis I. and Diane de Poitiers.
A cottage surrounded by trees bordered by a stream.

Water Colours and Drawings.

Cows in a meadow; sketch in pencil on tinted paper, heightened with white.
Sea piece, of Bonington's early period.
Jetty of a harbour with ships entering. Sketch of a bluish tone.
Fisherman preparing his nets.
Sea piece; effect of fog; women carrying fish.
A ship returning to harbour. A rough sea and clouds gathering on the horizon announce a coming storm.
Ship at anchor; sunset.
Fishing boats struck by a squall; the wind lashes the waves into violence, and blowing in all directions compels the sailors to shorten sail for fear of capsizing.
View of St. Valery; fishermen gossiping near some posts driven into the shore; a calm sea losing itself in the horizon; whitish dunes dominating the town.
Women carrying on their backs fish brought by their boats. Some little figures, spiritedly drawn, stand out against a soft and vapoury sky.
Entrance to the harbour of Dunkirk.
Sea piece with rising tide. The low waves, taking the colour of the sand which they carry up in their course, have just broken against some dwellings, which they cover with their spray. Ships following the motion of the water.
A woman leading her horse; farther off some waggons occupied during the low tide in unloading a ship which, leaning over on its keel, stands out against a calm sky full of light.
Boats going down the Seine near Mantes; sunset effect.
A mill near a road crossing a flat country. Sepia. Small.

LA VIEILLE GOUVERNANTE

Oil, Louvre

View of the Pont des Arts and the island of Notre Dame at sunrise.
Study made at Montmorency.
Waterfall in Switzerland.
A road crossing a plain and leading to a village.
River bordered by trees across which are thrown the first rays of the rising sun.
Equestrian statue of Fra Bartolomeo [Colleoni] at Venice.
The Mausoleum at Venice.
A market place at Bologna.

Possibly the drawing, now in the Louvre, called "View in an Italian Town," which represents the Duomo (St. Pietro) of Bologna seen from the Piazza del Nettuno, looking along the Via dell' Indipendenza.

View at Ferrara.
Market place at Verona.
The Rialto, Venice.
View at Beauvais.
The Ducal Palace at Venice. A great number of figures walking near the arcades, to the right of which rises the column of the Lion of St. Mark.
A little girl leaning against a round table playing with her doll.
The father of the prodigal son reading a list of his son's debts. The careless air of the young man, as he leans on the corner of a table playing with his spurs, forms a contrast with the worried face of the old man.
Francis I. in bed receiving Charles V.
A cavalier of the time of Charles I., seated in a velvet armchair near a table on which are some glasses, plays with his children. 450 fr.
A Venetian lord with his attendants taking the air on the terrace of his palace. 2310 fr.

The prices of these two lots are given by Defer in his catalogue of public sales.

This sale contained 32 water colours or drawings by Bonington. There were, besides, other water colours of the French and English schools. Among the latter we find the names of Cattermole, De Wint, C. and N. Fielding, Francia, Harding, Prout, Pyne, Roberts and Stanfield.

1839 *continued.* Laneuville Sale. 19 April.

An Odalisque half reclining on a bed with a female companion seated at her feet on a large cushion. Standing in the background appears the figure of a man.

This sale, of which we have not been able to find the catalogue, contained, according to Defer, 12 water colours by Bonington.

1843. Brown Sale.

Lot 1. In a vault lighted by an open door a man dressed in a red cloak is examining a tombstone placed upright against the wall. 225 fr.
2. Sea shore and cliffs with a stranded fishing boat. 121 fr.
3. A broad river covered with sailing ships. 160 fr.
4. A man seated at a table covered with a red cloth appears to be attentively reading a paper which he holds in both hands. 145 fr.

Subsequently in M. Fau's Collection.

5. Three figures sitting or standing at a table, engaged in discussion. 400 fr.

Subsequently in M. Lemarrant's Collection.

6. Sea piece. Stormy effect. 110 fr.
7. A Dutch family walking in the approach to a castle. 360 fr.

Subsequently in M. Perrier's Collection.

8. View on the Seine; ships in the foreground; the church of Mantes in the distance.

9. A lady followed by several people descending the staircase of a palace; she is met by a cavalier who salutes her; two pages, one holding a dog on a lead. 330 fr.
   Now in the Wallace Collection.
10. A calm sea; several fishing boats, with their sails set, occupy the foreground. 600 fr.
   Now in the Wallace Collection.
11. The invalid. In a room hung with draperies is a sick man in bed. A doctor and other figures stand near him. 410 fr.
   Now in the Wallace Collection.
11. A torrent on a mountain covered with vegetation. 360 fr.
   Subsequently in M. Duchesne's Collection.
12. A young woman, richly dressed, is seated in a gallery overlooking the canal of Venice. She appears to be listening to a song sung by one of her attendants. 370 fr.
   Subsequently in M. Perrier's Collection.
13. View of the Ducal Palace, Venice, taken from the water side, with several figures. 1000 fr.
   Now in the Wallace Collection.
14. Landscape. A group of trees by the side of a river. 330 fr.
   Subsequently in M. Duchesne's Collection.
15. Interior. Two figures are standing near an open window against which leans a child. 920 fr.
   Subsequently in M. Duchesne's Collection.
16. The prayer. A young woman seated in an armchair listens while her kneeling child says its prayers. 300 fr.
17. A four-wheeled covered waggon drawn by three horses. A vivid and brilliant burst of sun illumines the landscape. 810 fr.
   Subsequently in M. Claret's Collection.
18. The Conversation. A young lady seated in an armchair listens to a young man who leans on a table covered with a green cloth. 1015 fr.
   Now in the Wallace Collection.
19. View of a canal in England; in the foreground a fisherman with his rod; farther off, a sailing ship. 330 fr.
   Subsequently in M. Odier's Collection.
20. View of Rouen. In the foreground the Seine covered with shipping; in the background the houses and monuments of the city. 760 fr.
   Now in the Wallace Collection.
21. A Turk seated on a divan. His head rests on one hand and the other holds a long pipe. 550 fr.
   Now in the Wallace Collection.
22. Landscape; sunset. 205 fr.
   Subsequently in M. Durand's Collection.
23. A house of the period of François I; in the foreground two Normandy peasants; trees in the background. 150 fr.
   Subsequently in M. Véron's Collection.
24. Group of people, richly clad. Partly finished drawing. 205 fr.
   Subsequently in M. Eug. Piot's Collection.

1846. Périer Sale—

Water Colours.

The White Odalisque. 3000 fr.
The Odalisque in the yellow dress. 2020 fr.

The Odalisque under the palm tree. 1000 fr.
Now in the Louvre.
The Window. 900 fr.
Promenade in Venice. 925 fr.
Now in the Wallace Collection.
The Remonstrance. 450 fr.
The Venetian Girl. 1005 fr.
The Torrent. 300 fr.

1849. Moselmann Sale.
Francis I and the Duchesse d'Etampes. 6700 fr.
Purchased by the Louvre.

A — Sale.
The Odalisque under the palm tree. 780 fr.
From the Périer Sale, 1846.

1852.
Edward V. Utterson Sale. Sotheby's 3 May.
Church in Normandy.
Two figures on a Terrace, *in sepia*.
Figures in armour kneeling, *in sepia*, 2.

1853. Demidoff Sale.
Water Colours.
View of Rouen. 4550 fr.
A market-place at Boulogne. 3680 fr.
Interior of a church. 4150 fr.
Sea shore at low tide. 8780 fr.
Quentin Durward. 5150 fr.
The Antiquary. 5100 fr.
The Old Man. 9100 fr.

Sale of the Collection of S.A.R. the Duchesse d'Orleans.
The page and the lady. 45 cm. × 37 cm. (17¾ in. × 14½ in.). 8200 fr.
Now in the Wallace Collection. "Anne Page and Slender."

1855. Sale of the Barroilhet Collection.
Environs of Quillebeuf. 42 cm. × 52 cm. (16½ in. × 20½ in.). 1500 fr.
"What could be finer than this 'Environs of Quillebeuf'?"—Charles Blanc, in the preface to the catalogue.
Baron C. de Vèze Sale.
Lot 96. The castle of Fénelon in Perigord [incorrectly described]. Water colour.
97. Caricatures, portraits and landscapes. 5 sketches, pen, chalk, and water colour.

1856. J. Claye Sale.
Coast of Normandy. Sunny effect. 300 fr.
Subsequently in M. David Michaud's Collection.
Sea shore. Effect of sun after a storm. 400 fr.
Subsequently in M. La Rochenoire's Collection.

1859. X— Sale.
Elizabeth and Leicester. Water colour. 270 fr.
The carnival at Venice. Water colour. 290 fr.
The departure. Sepia. 53 fr.

1860. Lord Seymour Sale. Paris. 13 February.

Water Colours.

View on the banks of the Loire [*sic*]; a group of trees drooping into the river. (1825.) 1500 fr. M. Hulot.

A young woman reading a letter; very dramatic expression. (1827.) 1390 fr. M. Laboreau.

The page messenger, the bearer, doubtless, like Marlborough's, of sad news. 1050 fr.

Quentin Durward wounded, attended by the princesses of Croy. (1824.) 480 fr.

The toilet. A young woman, standing, adjusting her blonde hair. 2480 fr. M. Laboureau.

Venetian scene. A young man in red and two young women, making music, at the foot of a column of a marble palace. A veritable little Veronese. 1290 fr. M. Laboureau.

Nearly all these water colours had suffered much from exposure to the light. They had faded like pastels.

Oil Paintings.

View on the banks of the Seine; of a yellow tone, perhaps a little cold. 29 cm. × 44 cm. (11½ in. × 17¼ in.) 250 fr. M. Laboureau.

A cottage at the edge of a wood; a little sketch. 300 fr.

View of a street in Rouen sparkling with light, and historically accurate. 54 cm. × 24 cm. (21¼ in. × 9½ in.) 6000 fr. M. Laboureau.

Two little ovals of the size of the tops of tobacco-boxes. One of them has the limpidity of a Claude Lorraine. 705 fr.

Subsequently in the possession of M. Charvet, Paris.

Henry III receiving the Spanish Ambassador. 52 cm. × 64 cm. (20½ in. × 25¼ in.). 49,000 fr. M. Laboureau.

Coast scene. 15 cm. × 26 cm. (6 in. × 10¼ in.). 280 fr.

Coast scene. 15 cm. × 26 cm. (6 in. × 10¼ in.). 325 fr.

Landscape. 15 cm. × 20 cm. (6 in. × 8 in.). 275 fr.

Sea piece. 15 cm. × 20 cm. (6 in. × 8 in.). 420 fr.

Sea piece. 15 cm. × 20 cm. (6 in. × 8 in.). 380 fr.

1863. Demidoff Sale.

Water Colours.

Quentin Durward. 5150 fr.

The Antiquary. 5100 fr.

The Old Man. 9100 fr.

A Market-Place at Boulogne. 3650 fr.

View of Rouen. 4550 fr. Agnew, Manchester.

Interior of a church. 4150 fr.

Sea shore at low tide. 8780 fr.

Achinto (of Milan) Sale.

View of St. Mark's Square and of the Ducal Palace at Venice. Water colour. 1600 fr.

Subsequently in the Van Os Collection.

1864. Sale of the F. V—— Collection. 31 January.

Drawings and Water Colours.

A portrait of Bonington. This water-colour portrait, once in Bonington's possession, was reputed to be the work of Newton Fielding. 51 fr.

Lot 1. Little fishermen; a study from nature. 121 fr.

Subsequently in M. Beurdeley's Collection.

Lot 2. Sepia landscape. A traveller, carrying on his shoulder a bundle at the end of a stick, is speaking to an old woman sitting at the side of a road. Signed R. P. B. 1826. 162 fr.

Subsequently in M. Petit Didier's Collection.

3. The old Marché des Prouvaires, Paris. In the background the church of St. Eustache. A very vigorous unfinished study from nature. 155 fr.

Now in the British Museum.

4. Landscape. To the left on a wide road a waggon, covered with a white cloth, drawn by two horses and in charge of a man on foot, is making towards a town which is seen in the distance. A burst of sunlight across clouds. 505 fr.

5. Old house in the Rue Ste. Véronique at Beauvais. Two women near a doorway with pent-house above. 400 fr.

6. Landscape. On the right, on a small eminence bathed in warm light, a wood with a ravine, a brook and a cow. On the left some hillocks with sheep grazing. Sunset effect.

7. The equestrian statue of Colleoni at Venice. Signed R. P. B. (Touched with body-colour.) 1020 fr.

Now in the Louvre.

8. Portrait of a woman and her two daughters. A woman in the costume of the period of Louis XIII, with a brown upper robe and an under robe of black satin, seated in an armchair, a dog approaching her. Near her two little girls standing, one with a rose in her hand. Landscape background. 1165 fr.

1865. Pourtalès Sale.

Sea shore at low tide; on the beach a waggon drawn by two horses. 36 cm. × 50 cm. (14⅛ in. × 19⅝ in.). 6500 fr.

Interior. A man seated in front of a window. 240 fr.

1867. Duc de Feltre Sale. May.

Sea piece. Calm weather. Water colour.

Sailors dancing by the sea. Sepia.

The cornfield. Water colour.

1868. Didier-Henry Sale.

A river bank. 41 cm. × 58 cm. (16⅛ in. × 22¾ in.) 4200 fr.

Landscape. 26 cm. × 39 cm. (10¼ in. × 15⅜ in.). 460 fr.

Sea shore at low tide. 16 cm. × 27 cm. (6½ in. × 10⅝ in.). 260 fr.

Francis I in Spain. 31 cm. × 40 cm. (12⅛ in. × 15¾ in.). 205 fr.

1869. Delessert Sale.

Francis I and Marguerite of Navarre. 46 cm. × 33 cm. (18 in. × 13 in.). 31,000 fr.

Now in the Wallace Collection.

1870. San Donato Sale. February. Auctioneer: Ch. Pillet. Expert: F. R. Petit.

Henry IV and the Spanish Ambassador. 83,000 fr.

Purchased by the Marquess of Hertford and now in the Wallace Collection. Acquired by San Donato in 1837.

Michael Yakountschikoff Sale. April.

The Road. (*See* S. Goldschmidt Sale, 1888.)

1872. Baron Michel de Trettaigne's Sale. 19 February.

The Seine at Rouen. The river is enlivened by a few merchant vessels, with sails set. The town is seen in the distance. Panel. 9 cm. × 12 cm. (3½ in. × 4¾ in.). 1000 fr.

Ch. Forget Sale. Auctioneer : Pillet. Expert : Durand-Ruel.
The Valley of the Arno. 45 cm. × 32 cm. (17¾ in. × 12½ in.) On cardboard.
Marguerite and Faust. Sepia.
Banks of the Seine at Rouen. Water colour.

Etienne Arago Sale.
The Garden of Versailles. 53 cm. × 53 cm. (20⅞ in. square). 3050 fr.
Purchased by the Louvre.
Cavaliers of the time of Louis XIII greeting a lady at the door of a mansion. 185 fr.

James Turling Sale, London.
A wooded landscape. £28.

Gillot Sale, Christie's. 19 April.
Landscape with a timber waggon. 20 in. × 38 in. £520.
Landscape with a woman and a horse. £210.
View on the Seine. £315.

1873. D. Wilson Sale. 21 March.
Entrance to the village of Caudebec. 28 cm. × 23 cm. (11 in. × 9 in.). £80.

Marquess of Harcourt Sale. 4 April.
A sea port. £630.

Ch. Forget Sale. 17 March.
Valley of the Arno. Apennines in the distance. 45 cm. × 32 cm. (17¾ in. × 12½ in.).
On cardboard. 1000 fr.
Marguerite and Faust. Sepia.
Bank of the Seine, near Rouen. Water colour.

Van Elven Sale. 8 April.
Water Colours.
A Scotsman at prayer. 23 cm. × 16 cm. (9 in. × 6¼ in.) 1500 fr.
A nobleman escorting a lady. 15 cm. × 10 cm. (6 in. × 4 in.) 155 fr.

1874. X—— Sale. 1 April.
Portrait of a Cardinal. 1000 fr.

1875. Mendel Sale. Christie's. 23 April.
Chateau on the French coast. 14¼ in. × 24½ in. £483.

Woolner Sale, London.
Palace of Prince Maffei, Verona. £199 10.
Now in the South Kensington Museum.
An old water-mill. £315.
"Souvent femme varie, bien fol," etc. £231.

1876. Soutzo Sale.
A frieze at Windsor Castle. Water colour study. 660 fr.
Fruit on a table-cloth. Pastel. 107 fr.

1878. Sale of the Novar Collection. (Hugh A. J. Monro.) 6 April. Christie's.
Lot 1. A Normandy coast scene, with a group of children in the foreground. 9¼ in. × 12¼ in. £420.
2. A French coast scene, with two figures in the foreground. 10½ in. × 14 in. £210.
3. The Fish Market, Boulogne. 31 in. × 47 in. £3,150. Agnew.
4 The Grand Canal, Venice. 40 in. × 52 in. £3,150. Agnew.
Engraved by Chas. Lewis.
"Turner admired this picture so much that he wished it to hang near his own works."—*Christie's Catalogue.*

1880. Mahérault Sale.
Portrait of Bonington's friend, Godefroy. Water colour. 20 fr.

J. W. Wilson Sale. March.
Low Tide. 30 cm. × 42 cm. (11¾ in. × 16½ in.). 1900 fr.
According to Bouvenne this study was painted on cardboard and signed R. P. Bonington.

Edwards Sale.
Entrance to a Village. 28 cm. × 28 cm. (11 in. square). 2000 fr. M. Bouché St. Aignan.
From the Pelouze Sale.
Landscape. 33 cm. × 55 cm. (13 in. × 21⅝ in.). 3800 fr. M. Vannier.

1882. L. Flameng Sale.
The old Governess. 4950 fr.
Now in the Louvre.

Gigoux Sale.
A Scottish peasant, standing, leaning on a stick. Water colour. 80 fr. Mme. Charras.
Sea-pieces with fishing-boats. 2 water colours. 90 fr.
A renaissance house near the Ricotte Gate at Besançon. Pencil drawing. 80 fr.

1883. R. Sabatié Sale.
Sea-piece. 380 fr.

Marmontel Sale.
Water Colours.
Sea-piece. 9 cm. × 15½ cm. (3½ in. × 6 in.). 30 fr.
Scottish fisherman. 120 fr.
Baron de Beurnouville Sale. 22 May.
Louis XIV receiving the Prince de Condé. Signed with a monogram. 45 cm. × 58 cm. (17⅝ in. × 22¾ in.).
A beautiful sketch which hung in the Palais Royal and was saved from the fire of 1848, of which it still bore some traces.
Landscape on the sea-coast. 22 cm. × 34 cm. (8⅞ in. × 13⅜ in.).
The minister's room. Interior. 27 cm. × 35 cm. (10⅝ in. × 13¾ in.).
The Waterfall. Water colour.

1884. X—— Sale. 24 March.
Seashore; Normandy. 15,100 fr.

1885. Baron de Beurnouville Sale.
Rising Tide. Drawing. 265 fr.

1886. Sale at Christie's.
Low Tide on the French Coast. 17 in. × 21 in. £472 10. 0.

1888. S. Goldschmidt Sale.
The Road. 33 cm. × 44 cm. (13 in. × 17⅜ in.). 4300 fr. M. Arnold. From the Michel Yakountschikoff Sale, April 1870. A cloudy sky full of sunlight, illuminating a broad plain crossed by a road on which is a peasant waggon. In the distance some dwellings surrounded by trees; on the right, cattle grazing; in the foreground two women and a boy.

1889. Secrétan Sale. 1 July.

Low Tide. 64 cm. × 96 cm. (25 in. × 37¾ in.). Agnew. 29,100 fr. To the left in the foreground on the sand, which is lighted by the sun, a peasant woman in a blue bonnet and red cape is walking with a basket in her arms. To the right a horse carrying baskets. Leaning against this horse is a peasant who appears to be buying fish from two fisherwomen seated on the sand with baskets of fish near them. In the distance, to the right, the sea, at the edge of which is stranded a large ship with furled sails. Numerous fishing-boats on the horizon. A very fine sky with big luminous clouds.

Now in America.

Couton-Hauquet Sale.

The love-letter. Water colour; signed on the footstool, and dated 1827. 1325 fr.

Engraved in mezzotint by S. W. Reynolds.

The odalisque. Water colour. 955 fr. M. Michel Lévy.

The visit to the sick lady. Water colour; signed with monogram on the right, and dated 1826. 605 fr.

Despair. Sepia. 175 fr. M. Wauters.

Poor people at the door of a church. Water colour. 140 fr.

Subject taken from *Peveril of the Peak*. 280 fr.

Douglas and the Duke of Albany. Sepia. 235 fr. M. Michel Lévy.

Raphael painting the portrait of Jeanne d'Aragon. Sepia. 185 fr. M. Michel Lévy.

Side entrance to the Cathedral of Notre Dame at Rouen. Sepia and water colour. 210 fr.

The Dogane and the Salute, Venice. Pencil drawing. 125 fr.

Riva degli Schiavoni, Venice. Pen drawing. 72 fr.

1890. Diéterle Sale.

Portrait of a Prelate. Sepia. 220 fr.

Barlow Sale. Christie's. 22 March.

Coast Scene, Normandy, with boats and figures. 23½ in. × 32½ in. £1018 10.

1892. Baron Mourre Sale. 27 March.

Marine landscape. Signed on a sail to the left. 21 cm. × 26 cm. (8¼ in. × 10¼ in.).

Martin Sale. 7 April.

A cardinal seated with a letter in his hand. Sketch.

Hulot Sale. 9 May.

Melody. 33 cm. × 25 cm. (13 in. × 9⅞ in.). 1450 fr. A young woman in a white satin dress and a blue cloak edged with fur, seated under a red canopy, with her elbow on a cushion, playing a guitar, a greyhound by her side watching her.

The Park. 37 cm. × 35 cm. (14½ in. × 13¾ in.). 420 fr. In the foreground some trunks of trees; beyond, tall trees with green foliage against a clear grey sky tinted with pale blue; landscape in the distance; two young women resting on the grass, one of them holding a white sunshade.

Landscape. 23 cm. × 37 cm. (9 in. × 14½ in.). 1350 fr.

1893. Murrieta Sale. London. 6 February.

View of the Piazzetta of St. Mark's, Venice. £204 15.

Mme. Denain Sale. April.

Banks of a river. 17,500 fr. On the edge of the shore, in front of a fence, two horses, one white, the other black, are snuffing the sea air with distended nostrils. Beyond them, distance with a few sails which sparkle in the rays of the sun. On the left, in

front of the opposite shore, which slopes down from a hill, other ships with their sails set. In the sky the diffused light of a summer sun. In the foreground a little vessel, behind the horses, at the edge of a small pool.

1894. Emile Barre Sale.
Street in an Italian village. 48 cm. × 34 cm. (19 in. × 3⅜ in.). 420 fr.

1895. Paul Mantz Sale.
Sea-shore. 32 cm. × 40 cm. (12½ in. × 15¾ in.). 510 fr.

J. Price Sale. Christie's. 15 June.
Pont des Arts, Paris. Notre Dame in the distance. Painting on panel. 13½ in. × 17½ in. £367 10.
Near Boulogne. A sandy road over a common; in the foreground, an old woman and a boy; farther along the road, a cart; to the right, the edge of a sedgy pool, to the left, cattle feeding; in the distance a church and other buildings. 12½ in. × 17 in. £367.
Les Amoureux. A landscape with a shepherd and shepherdess under trees. 12½ in. × 15¾ in. £1818.

Lefèvre Sale.
The young invalid. Water colour. 850 fr.
A Swiss valley.

1896. X— Sale. 25 February.
Anne of Austria and Mazarin. A sketch signed in right bottom corner.
Now in the Louvre.

Marmontel Sale.
Sea-piece. Water colour. 9 cm. × 15½ cm. (3½ in. × 6⅛ in.).
Scottish fishermen. Water colour.

1898. Rankin Sale. London.
View on the French coast. 23 in. × 32 in. £1050.

Kums Sale. Antwerp.
Devotion. 46 cm. × 38 cm. (18 in. × 14⅞ in.) £80.

Casimir Périer Sale.
A lady and gentleman, accompanied by two children, walking in a park. Water colour. 640 fr. M. Michel Lévy.
Interior. An old woman seated near a window talking to two children. Water colour. 400 fr. Turner.
This water colour figured in the exhibition in W. B. Paterson's gallery, in Bond Street, London, 1913.

William Stewart Sale, New York.
View of old Paris. Water colour. £75.

Jules Michelin Sale.
A waggon on a road; a town in the distance. Sepia. 320 fr.

1899. Harris Halbrook Blaherle Sale, New York.
Views on the English coast. £170.

Miéville Sale, London.
A sunny landscape. 21 in. × 16½ in. £323.

Sir John Fowler, Bart. Sale, London. 6 May.
The coast of Normandy. 25½ in. × 38½ in. £1785.
View on the French coast. 12¼ in. × 16½ in. £315.
Francis I. and Diane de Poitiers. 9⅞ in. × 7½ in. £830.

Sawerley Sale, London.
An old windmill by the sea. 28¾ in. × 23⅝ in. £168.

X— Sale, Munich.
A landscape with a viaduct. 26 cm. × 34 cm. (10¼ in. × 13⅜ in.) £75.
A storm on the sea-coast. 26 cm. × 34 cm. (10¼ in. × 13⅜ in.) £15 10.

1900. S— Sale. 31 March.
The Promenade. 38 cm. × 27 cm. (15 in. × 10⅝ in.) 450 fr.

1901. Henri Lacroix Sale.
Environs of Brighton.
Milton and his daughters.

1904. Baroness de H. Sale.
View of Venice. Water colour. 23 cm. × 33 cm. (9 in. × 13 in.) Gondolas and sailing ships on the canal. Houses stand out against a blue sky with a few light clouds. Towards the background the Campanile indicates the position of St. Mark's Square.

1905. Comte de R. Sale. 13 May.
Portrait of Henrietta of France, after Vandyke. 61 cm. × 53 cm. (24 in. × 20¾ in.)

1907. Charles Sedelmeyer Sale, Paris. 16, 17 and 18 May.
Louis XIV. and Marie Mancini. 44 cm. × 54 cm. (17¼ in. × 21¼ in.)
Francis I. and Charles V. Panel. 34 cm. × 44 cm. (13⅜ in. × 17¼ in.)
The Page, signed R. P. Bonington, 1825. 50 cm. × 36 cm. (19¾ in. × 14½ in.)
The Siesta, signed R. P. B. 46 cm. × 39 cm. (18⅛ in. × 15⅜ in.)
Devotion. 45 cm. × 37 cm. (17¾ in. × 14½ in.)
From the John Heugh collection, London, 1874.
From the Kums collection, Antwerp, 1898.
View of Caen. 38 cm. × 55 cm. (14½ in. × 21¾ in.)
Arrival of a fishing-boat, signed R. P. Bonington, 1826. 65½ cm. × 81 cm. (25⅝ in. × 32 in.)
Castle of Falaise. 50 cm. × 79 cm. (19⅝ in. × 31 in.)
Environs of Dunkirk. 27½ cm. × 44½ cm. (10¾ in. × 17½ in.)
Landscape. Panel. 27 cm. × 40 cm. (10⅝ in. × 15¾ in.)
Sea-coast. 30 cm. × 39½ cm. (11¾ in. × 15½ in.)
Sea-piece. 31½ cm. × 45 cm. (12⅜ in. × 17¾ in.)
Sea-piece. 30½ cm. × 44 cm. (12 in. × 17¼ in.)
Small store scene. Panel. 20 cm. × 30 cm. (7⅞ in. × 11¾ in.)

1908. Thomas Maclean Sale, London. 18 January.
The Highway. 13½ in. × 17½ in. Coke. £35 14*s.*
An Italian bay scene, with old buildings and figures. 6 in. × 9 in. Leger. £7 17*s.* 6*d.*
Figures on a terrace. 14 in. × 10½ in. W. Permain. £12 12*s.*

Cheramy Sale.
View of Paris, with the Seine and Notre Dame in the distance. 24 cm. × 33 cm. (9½ in. × 13 in.)
A little water colour with figures in fancy costumes.
Subsequently in M. Beurdeley's Collection, Paris.

Humphrey Roberts Sale, London. 21, 22 and 23 May.
Paintings.
On the coast of Normandy. 8½ in. × 12½ in. £73 10*s.* Gooden and Fox.
Exhibited at Burlington House, 1906.
A calm sea with shipping. 13½ in. × 9¼ in. £94 10*s.* Permain.

Coast scene with fisher folk and ponies. 13½ in. × 17½ in. £105. Agnew.
The Waggon. Water colour. 8¼ in. × 10¾ in. £210. Agnew.
Les Rivières de la Forth. 5½ in. × 8¼ in. £25 14*s*. Eyles.

Stephen G. Holland Sale, London. 25, 26 and 27 June.
Fécamp. Panel. 8½ in. × 13½ in. £252. Paterson.

Water Colours.

Coast scene. 7 in. × 9¼ in. £210. Vokins.
Quai du Louvre, 1828. 5¾ in. × 8¾ in. £231. Agnew.
Dover (?). 5¼ in. × 9 in. £99 15*s*. Agnew.
The Undercliff, 1828. 5 in. × 8¼ in. £115 10*s*. Agnew.
Boulogne. 5 in. × 7 in. £27 6*s*. Gooden and Fox.
The death of Francis I. 5¼ in. × 6¾ in. £42. Agnew.
Coast scene with a jetty. 3¼ in. × 4½ in. £29 8*s*. Agnew.

1909. R. G. Behrens Sale. 7 May.
Coast scene. 8 in. × 13 in. £78 15*s*. Woodward.
French coast scene. 14 in. × 19 in. £14 14*s*. Agnew.
Meditation, and a Sketch. £10 10*s*. A. Smith.
Venetian Canal scene. 4½ in. × 6½ in. £10 10*s*. C. Davis.

Sir John D. Milburn, Bart. Sale. 10 and 11 June.
Boats at anchor off Venice. 12¼ in. × 16½ in. £11 11*s*. Mullin.

Holbrook Gaskell Sale. 24 and 25 June.
The interior of a French fisherman's cottage. 20½ in. × 26 in. £39 18*s*. Agnew.

Sale at Christie's. 2 July.
On the French coast, low tide; fisher folk with a cart and donkey crossing the sands.
Sunset. 14½ in. × 20½ in. £162 15*s*. W. Permain.

Sir W. Cuthbert Quilter, Bart. Sale. 9 July.
A town on a river. Water colour. 10 in. × 7¾ in. £21. Agnew.
The Grand Canal, Venice. 8¼ in. × 11½ in. £378. Wallis.
From the Novar Collection, 1880.

1910. J. E. Fordham Sale. 9 April.
An album, containing thirteen drawings, in pencil and sepia, of figures, etc. £1 18*s*. Propert.

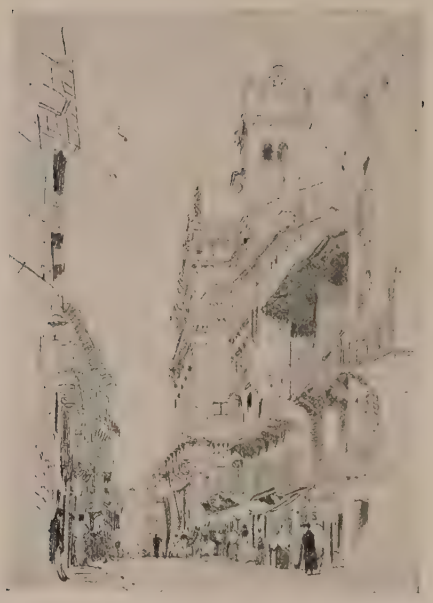
Abel Buckley Sale. 27 May.
The sandy bed of a river. Water colour. 5½ in. × 9½ in. £94 10*s*. Agnew.

Sir Theodore Martin Sale. 17 December.
Coast scene—low tide. 12 in. × 15¾ in. £120 15*s*. Paterson.

1911. Sir William Agnew, Bart. Sale. 19 May.
Coast scene; sunset. 11¼ in. × 15¾ in. £17 17*s*. Ward.

Lord Ronald Sutherland Gower Sale.
Street Scene in Verona. 23 in. × 16 in. £220 10.

1912. Mme. Roussel Sale, Paris. 25 March.
Entrance to the Rue Royale. The last houses of the Rue Royale adjoining the buildings facing the Place de la Concorde. In the distance the dome of Les Invalides and the Chamber of Deputies. Numerous figures and carriages crossing the road.



VERONA: A STREET WITH THE PALACE OF PRINCE MAFFEI

Pencil. Formerly in the possession of Mr. Heseltine. Sketch for the water-colour in the South Kensington Museum

ROUEN: THE QUAYS

Pencil. Formerly in the possession of Mr. Heseltine

James Gresham Sale. (Christie's.) 12 July.
4. Venice. Drawing. 7 in. × 6¾ in. Exhibited at Manchester, 1912. Gooden and Fox, £141 15.

1919. H. Martin Kennard Sale. (Christie's.) 4 April.
1. Fishing Boats off the Coast. Drawing. 6 in. × 8 in. Agnew, £42.

1920. C. Fairfax Murray Sale. (Christie's.) 30 Jan.
1A. Queen Mary and Rizzio. Drawing. 3¼ in. × 5¼ in. Bowden, £48 6. 0.

Sir E. A. Waterlow, R.A. Sale. (Christie's.) 6 February.
8. Fisherfolk on the Beach. Drawing. 7 in. × 10 in. Bowden, £63.

J. P. Heseltine Sale. (Sotheby's.) 25 March.
96. On the Balcony, Venice. Water colour. 7½ in. × 5½ in. Gooden & Fox, £58.
97. Verona. Lead pencil on grey paper. 10¾ in. × 7½ in. Colnaghi, £16.
Sketch for the South Kensington Museum water colour, "Street in Verona," and for the picture lithographed by J. D. Harding.
98. Honfleur [Rouen]. Lead pencil. 8¼ in. × 11 in. Gooden & Fox, £35.
99. Honfleur. Lead pencil on buff paper. 11 in. × 9¾ in. Colnaghi, £9.

Holbrook Gaskell Sale. (Christie's.) 11 June.
13. A View on the Grand Canal, Venice. Church of Santa Maria della Salute and the Dogana in the distance; a group of market boats in the foreground. Painting. 28½ in. × 39¼ in. King, £1260.

E. A. V. Stanley Sale. (Lord Taunton heirlooms.) (Sotheby's.) 15 July.
113. Evening in Venice. Five figures: two ladies, two gentlemen and a page, in 15th century costume, standing on the steps of a palace. Painting. 22 in. × 17 in.

Sale at Christie's. 23 July.
44A. The Mouth of a River, with an artist sketching in the foreground, and a castle on a cliff in the middle distance. Painting. 13½ in. × 17½ in. £147.

John, Lord Northwick Sale. (Sotheby's.) 3 November.
333. A Landscape: near Jumièges. Water colour. 9 in. × 12¼ in.
334. A group of Three Peasant Girls. Water colour. 6½ in. × 6½ in.

1921. A. E. Lawley Sale. (Christie's.) 25 February.
70. The Asinelli Tower, Bologna. Drawing. 7½ in. × 4¾ in. From the collection or John Edward Taylor, 1912.
From the collection of H. E. Walters.
Engraved in *The Gem* by W. J. Cooke, 1832. Gooden and Fox, £210.

1920. Lord Mount-Stephen Sale. (Christie's.) 19 May.
6. A Road by the Coast, with a horse. Drawing. 7 in. × 10 in.

1922. W. Fuller Maitland Sale. (Christie's.) 14 July.
108. The Château of the Duchesse de Berri. A view on the river Seine, near Mantes, with a peasant angling in the foreground; the château is seen on the farther bank in the distance. Painting: arched top, 13¾ in. × 20 in. Exhibited at the British Gallery, 1863. Exhibited at Burlington House, 1873. £462. Sold at Christie's, 10 May, 1879. £325 10.

A. H. Wild Sale. (Christie's.) 16 June.
3. A View on the French Coast. Drawing. 6 in. × 8 in. £178 10.

Sale at Christie's. 28 July.
68. A View in Normandy, with a château on a river. Drawing 8 in. × 11 in.

D. C. E. Erskine Sale. (Sotheby's.) 5 December.

19. Verona, with the Palace of Prince Maffei. Painting. 23 in. × 17 in. Exhibited at the Royal Academy, 1907. Leggatt, £280. From the Lord Ronald Sutherland Gower Sale, 1911.

1923. Sale at Christie's. 11 May.

The Old Mill. 25½ in. × 22½ in. £252. From the Beecham Sale, 1917.

1924. H. Darell Brown Sale. (Christie's). 23 May.

2. A view near Mantes, signed and dated R. P. Bonington, 1826. Painting. 21½ in. × 33 in. In the foreground a peasant leaning over a fallen tree, with his wife seated by his side, wearing a red bonnet; beyond, a group of cattle standing in the water, and others on a sandy bank; a clump of trees on the left, with a heron in flight; the church in the distance against a sunset sky. £2,310. From the collection of the Earl of Normanton.

3. On the French coast. Painting. 14½ in. × 20½ in. A view at low tide, with a cart, and a peasant-woman, with a white pony. £892 10.

Undated Sales.

M. Claye's Collection. ? 1856.

Lot 6. Reading. Interior; two women seated near a table. The more elderly, in a severe and conventual costume, is reading; the younger, dressed in white, appears to be listening attentively. Near her a large dog rests its head on her knees.

7. Portrait of the young artist. He is dressed in a blue coat with metal buttons. Oval.

Now in Nottingham Castle Museum.

8. View of the mouth of a river; stormy sky.

9. The Seine below Rouen. A ship at anchor in the foreground; in the mist in the background are seen the bridge and some of the buildings of Rouen.

10. François I. and Diane de Poitiers. A small shetch. The King has just inscribed the famous motto on one of the windows of a pavilion in the castle of St. Germain.

11. View on the coast of the English Channel. On the left a high cliff behind which is the warm light of the setting sun. Shipping on the sea and a few figures on the beach.

12. Portrait of an English Lady. Signed. Long locks of brown hair fall on the neck; the clothing, which is unfinished, gives the face a vignetted effect.

13. View in Normandy. A Sketch. Signed. A road leads towards the middle distance, in which is an arcade. In the background rise the towers of a cathedral. Figures here and there. In the foreground to the left a shopkeeper in his shop, near which is an old woman in an armchair. In the centre a porter carrying a trunk.

14. Coast of Brittany. Low tide. A castle on a high cliff overlooks the shore and the rocks lighted by an afternoon sun.

15. View of Bordeaux.

[Bonington never having been at Bordeaux, either the catalogue is in error in the description or else the picture is not by Bonington. The view, taken from La Gironde, shows the Quincouées with numerous figures.]

16. A valley in Switzerland. Goatherds; in the background a valley lighted by a ray of the sun.

17. A street in Rouen with the River Robec. Signed.

18. A love scene. Two lovers in the middle of a landscape. Signed.

19. Landscape. A cottage on the right with a trellis and climbing plants. Signed.

MANTES

Oil. Formerly in the possession of Mr. H. Darrell Brown

MANTES

Oil. Metropolitan Museum, New York

Another sale, described by Bouvenne as of the Claye Collection.

Lot 1. On the terrace of a mansion. On the right the sea in the distance, on the left a town. A young mother seated in a large armchair holds on her lap a young child, who is caressing a greyhound, white with black spots. In front of her another older child watches the group. Standing behind a richly dressed figure with a big hat. The scene suggests an English or Scottish subject.

2. The mill of St Maur near Paris. This mill, which no longer exists, was on the river and was constructed in light masonry on the top of piles.

3. Fisher children by the sea. Young children grouped on the beach looking at some baskets of fish.

4. Landscape in the neighbourhood of Rouen. The view is taken from a hillock, at the top of which is a village with a pointed steeple, and at the foot the Seine. On the left at the bottom of the hill is an island with foliage. On the river a little boat with figures whose diminutive size indicates the distance which separates them from two peasants working on the hill.

5. The Betrothed. A young girl, with brown hair, dressed in white satin, with a wedding veil over her head and falling between her hands, kneels on a red velvet cushion in front of a praying desk. She is leaning on a book of hours and seems to be absorbed in prayer. Standing behind her are two companions, one preparing a bouquet, the other looking down at a book. On the right in the foreground a red velvet footstool with tassels at the corners; farther off a coloured screen in Cordova leather.

6. A storm. Coast scene in the Pays de Caux, Normandy. On the left a hillock, near which a ship lies on its side. In the foreground a woman with the traditional bonnet and two fishermen are conversing. On the right at some distance on the beach some workmen are loading a waggon. Near them is a second stranded ship. In the water a fishing boat with sails, and here and there other shipping. The sky, overcast and black as far as the horizon, announces a coming storm.

7. Sunrise on the Grand Canal, Venice. On the left a small two-storied house with green blinds to the windows gives on to the canal. In front of the house, which is flanked by a square turret, is a garden with trees growing above the surrounding walls. In the foreground, on the left, a merchant ship; in the centre a gondola and a small boat with figures. On the right a group of boats with sails. The middle of the picture is lighted by the silver reflection of the sun rays, which play on the blue water of the canal.

8. The Grand Canal. Morning effect. A small canvas.

9. The Grand Canal. Evening effect. Small panel.

10. A crossway in the Old Market at Rouen. Sketch. In a small open space, standing in the middle of a basin, is an old fountain in the form of a pyramid with stonework round it. Here and there are figures of women and children.

Water Colours.

11. Interior. Period of Henri III. In a room lighted by a window in the background three armed men in the costume of the time are engaged in discussion. The one on the right leans on a table. In the centre the second, seated in an armchair, listens, with his hand on his sword hilt, to the first. The third, to the left, sombre and meditative, seated on a chest, his arms crossed below his cloak, appears to be pondering on the words of the others.

[This water colour, reproduced in the *Studio* November 1904, in connection with an article on Bonington, lacks the characteristic delicacy and charm of the

young master. The figures seem to be models in fancy dress rather than soldiers. One may attribute it rather to Charles Cattermole.]

12. Exterior of the church at Bayeux. To the right and left in the foreground the end houses of a street which leads to the market place and gives a view of the church with its Gothic portal and its square Romanesque tower. A house with white walls and a gateway, on the right. Some figures in the market place seem to be moving towards the church.
13. Landscape in Normandy. On the bank of a river on the right the first houses of a village dominated by an architectural tower in strong sunlight. Ships with fishermen are by the quay. In the water shipping with sails set. The aerial perspective has a remarkably transparent effect.
14. Landscape. In the centre a tongue of land appears in perspective between two stretches of marshy country. On the right horses grazing. On the left two boats, and a cottage partly hidden by trees whose roots are washed by the water. In the distance the horizon is shut in by hills.
15. View of the old harbour of Caen; low tide. On the left some boats stranded in the harbour. On the right, on the quay, some figures in front of the old houses from the windows of which hang fishing nets.
16. Low tide at St. Marcouf. A boat without sails has been drawn up by several fishermen who appear to be waiting for the arrival of another on the shore. The sea in the background with several distant ships. Rain on the horizon.
17. The banks of the Forth, Scotland. [Probably wrongly described.] On the left the sea and some distant shipping. In the centre and foreground a fishing smack, bearing on a white sail the initials R. P. B. On the right the sea coast bounded by high hills.
18. In the woods. A stream bordered by willows is seen below thick foliage lighted by rays of the sun. On a small bridge crossing it is a fisherman. To the left on the bank of the river a dwelling with a circular structure in front, near which is another fisherman.
19. View in Scotland. [Probably wrongly described.] A public place with several groups of figures, soldiers and peasants. In the centre a street in perspective, old houses, some flanked with turrets, others with pointed roofs.
20. A young Odalisque. In Oriental costume with a turban. She is reclining on a sofa, her head resting on her left hand. Signed, Bonington, Venice.
21. Old Paris. View taken from the old Gobelins factory. Two figures.

[All the works in this sale were signed with Bonington's name or initials.]

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